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THE DALLAS SYMPHONY ORCHESTRA, conducted by Antal Dorati, presented on January 8-9 the world premiere of Béla Bartók's opera, "Prince Bluebeard's Castle." Two Hungarian-born singers were engaged by Mr. Dorati to sing the solo parts: Olga Porral, soprano; and Désiré Ligei, basso.

A BRONZE BUST of Victor Herbert was recently unveiled in Fairmount Park Philadelphia, near the entrance to Robin Hood Dell, by the Kelly Street Chorus, widely known singing organization of that city. James Ervine is director of the chorus, which numbers among its members men who are active in the business and professional life of Philadelphia.

SERGE KOUSSEVITZKY and the Boston Symphony presented in January an "American Festival" as a feature of his final season as conductor of this famous organization. In two pairs of concerts in successive weeks, American music of the past twenty-five years was reviewed, and a number of significant works were presented. Included among the composers whose compositions were played were Henry Cowell, William Schuman, Howard Hanson, Lukas Foss, Walter Piston, Leo Sowerby, Samuel Barber, Roy Harris, Edward Burlingame Hill, and Aaron Copland.

TIBOR SERLY has returned from Budapest, where he served as a judge in the Bartók International Music Competition. The composition contest produced one hundred and five works, none of which was considered to be worthy of a first prize. In the piano contest, first award went to Peter Wallfish of Israel, the winner of the violin contest was Serio Povesan of Italy; and the award for the best string ensemble went to the Tatra String Quartet of Hungary.

VICTOR DE SABATA, eminent Italian conductor, had a sensational success as a guest conductor of the Pittsburgh Symphony earlier in the season. All box office records for the entire twenty-one years' history of the orchestra were broken, and already there is talk of efforts being made to secure Maestro de Sabata as the permanent conductor of the western Pennsylvania musical organization.

THE FRIENDS OF HARVEY GAUL, at their annual meeting in December, announced that "because the culture of musical compositions submitted to the committee this year fell below the standard agreed upon by the Judges, no First Prize will be awarded the Harvey Gaul National Composition Contest." Honorable mention went to Joyce Barthelson of Scarsdale, New York, for his "The Fortynines" for solo voices, chorus, and orchestra; and to Grenville English for his "Kings," a work for mixed voices with solo for baritone, and piano. There were sixty-three entries from sixteen states.

JOEL BERGLUND, baritone of the Metropolitan Opera Association, has been appointed head of the Stockholm Opera, succeeding Harold Andre, the former manager.

THE JULLIARD SCHOOL OF MUSIC conducted a festival of contemporary French music from November 30 to December 3 in the concert hall of the school. There were four consecutive evening concerts in which compositions of some of

the leading French composers were presented. Included among these were Darius Milhaud, Albert Roussel, Jacques Ibert, Francis Poulenc, Olivier Messiaen, and Jean-Louis Martinet.

EDWARD JOHNSON, general manager of the Metropolitan Opera Association, was honored by receiving the Swedish Order of Vasa, Class of Commander, in tribute to "his eminence in the world of opera, and as a token of appreciation of the hospitality and assistance shown to guest singers" at the Metropolitan. The award was given by order of King Gustav V of Sweden.

GABRIELLA LENGYEL, Hungarian violinist, a resident of Paris, is the winner of the Carl Flesch Medal for 1948. The competition for this most important international award was conducted at the Guildhall School of Music and Drama in London. In November, Miss Lengyel has won a number of contests and has toured extensively in Austria, Italy, France, Holland, the Baltic States, and Yugoslavia.

THE GRILLER STRING QUARTET, renowned English chamber music group, has been appointed the quartet in residence at the University of California at Berkeley, for the spring season. According to the announcement, "The quartet will be particularly concerned with fostering a community of chamber music



playing on the Berkeley campus and in this region." The quartet is composed of Sidney Griller, first violin; Jack O'Brien, second violin; Philip Burton, viola; and Colin Hampton, cellist.

FRITZ KREISLER, the noted violinist-composer, has presented to the Library of Congress the original manuscript of Brahms' Concerto for Violin and Piano, the "Paganini" Concerto for Violin and Piano, together with the original manuscript of the "Paganini" Concerto for Violin and Piano, by Ernest Chausson. The Brahms' manuscript is reported to have been bought by Mr. Kreisler for the sum of ten thousand dollars, and according to Harold Spivacke, chief of the Music Division of the Library of Congress, it could easily be worth more than that amount at present.

THE YEAR 1949 marks the one hundredth anniversary (on October 17) of the death of Frédéric Chopin, noted Polish composer, and to mark the event many memorial tributes are being planned. The celebration will officially get under way on February 21, the composer's birthday. The Kosciuszko Foundation is sponsoring the nation-wide committee which will organize and promote commemorative tributes and concerts. Howard Hanson is the national chairman. Peabody Conservatory of Music in Baltimore has announced a series of concerts, in cooperation with the Baltimore Symphony Orchestra, to include the

complete piano works of the Polish master. A number of world-famous artists will take part in this Chopin Festival.

NED ROREM, a young composer from New York, was the winner of the fourth annual George Gershwin Memorial Contest, sponsored by the New York Victory Lodge of 93rd Street. Mr. Rorem's award of one thousand dollars was won with his Overture in C. He has studied with Aaron Copland and Virgil Thomson and last June received his Master's degree from the Juilliard School of Music. He plans to continue his studies in Europe.

THE TWENTY-FIFTH anniversary of The Curtis Institute of Music, established in January 1924 by Mary Curtis Zimbalist, daughter of the late Cyrus H. K. Curtis and Louise Knapp Curtis, was significantly celebrated by two programs at the historic Academy of Music in Philadelphia. The first evening was devoted to the really magnificent Curtis Symphony Orchestra (one hundred and ten performers), conducted by Alexander Hiltberg, with Erem Zimbalist, virtuoso violinist and Director of The Curtis Institute, and Gregor Piatigorsky, Head of the Cello Department, as soloists playing the Concerto in A Minor for Violin and Violoncello by Brahms. Also on the program was Symphony No. 2 by Samuel Barber, a distinguished graduate of The Curtis Institute.

The second evening was devoted to operas, the first of which was Franco Leonis' "L'Oracolo," the second a scene from "Eugen Onegin" by Tchaikovsky, presenting two exceptional Negro artists, Theresa Green and Louise Parker. The third was Gian-Carlo Menotti's pronounced operatic hit, "Amelia Goes to the Ball." Mr. Menotti, a graduate of Curtis, was present to receive volumes of deserved applause. All of the operatic presentations were noteworthy in every respect.

The Curtis Institute of Music has listed upon its faculty many of the world's most famous artists of the past half-century. No institution in history has provided more munificently for its talented students, many of whom are now world-famous.

THE FIFTIETH ANNIVERSARY of the countrywide men's musical fraternity, Phi Mu Alpha Sinfonia, now possessing twenty-two thousand members actively interested in music and music education, was celebrated at the National Convention held at the Stevens Hotel in Chicago. The Convention was the most brilliant in the fraternity's history. Dean Albert Lukken of Tulsa University presided. Charles E. Lutton, for thirty years Secretary of the organization, was presented with a beautiful silver plaque. A large number of new members were initiated in the impressive ritual of the organization, at which ceremony Dr. Earl V. Moore, Dean of the Music Department of the University of Michigan, and Dr. James Francis Cooke were made Honorary Life Members of the Fraternity.

ROBERT CASADESUS has resigned his position as director of the American Conservatory at Fontainebleau, France, in order to be free to devote more time to his concert engagements and to composition. Nadia Boulanger, the distinguished French pianist and teacher, has been appointed to succeed him.

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Musicians and Sensitivity

SENSITIVITY is one of the all-essential assets of the musician. There is a delicate balance, a feeling for moods, for exquisite expression, for the materialization of the dreams of great master souls—long sped to eternity—which must be part of the musician's life. The combination of this sensitivity with high skill, physical virility, pleasing personality, and a well-balanced mind is indispensable to all who would follow the tone art.

The successful musician must face strain all of the time. The labors of a great composer, a masterly conductor, a distinguished artist, a famous singer, are often overwhelming. The general public has very slight grasp of the daily grind of those in the music field, all the way from the busy little teacher to the topmost stars in the music world. The strain is always there. Musicians come to expect it. There is no punishment to a musician like idleness.

There is always some danger that the musician, with his necessarily sensitive nervous system, may lose his balance and become a victim to his enthusiasm and ambitions. We have known this to be the case in far too many instances. Late hours, irregular meals, exhausting journeys, contacts with crowds of interested people, curiosity seekers, chronic loners with grips like steel vises, dignified professors, chortling dowers, titivating youngsters, autograph collectors, and curious fellow citizens can be very enervating. Once we attended a reception at which a celebrated pianist was the lion in the receiving line. After shaking hands with an apparently endless case of people, he turned to us and said, "I'll never get into anything like this again unless they let me wear boxing gloves." Upon another occasion a noted contralto, famed for her physical strength, fainted after shaking hands with a mob of over two thousand admirers. Add to all this the study and practice required during a concert tour, and we need not wonder at the frayed nerves of some artists.

Nor is the strain any less upon teachers. One famous teacher in Rome once said to us, "I could play that Tchaikovsky Concerto ten times with less effort than it takes to teach it to a pupil. I not only have to go through the experience of learning again, but I have to go through the still harder strain of communicating scores of corrections, changes, suggestions, to the pupil." The teacher understands just what effect he wishes to secure. Some pupils, however,

are unable to grasp his meaning without interminable explanation. Then the mistakes—each mistake stabs the teacher's nervous system, and these continuous stabs sink deep into the teacher's sensitivity, so that at the end of the day he may be more exhausted than if he had played three or four recitals. Sometimes we are inclined to think that the sensitive person has no place in teaching.

Among teachers, however, we have observed that sensitivity operates like a vicious circle. With frayed nerves the teacher is in no state to cope with the petty annoyances of life. Little occurrences that to the ordinary "hard-boiled business man" would seem inconsequential are magnified until they become major annoyances. This soon becomes a habit and accounts for some of the breakdowns of music teachers who supposedly should be at their best.

The cause of such sensitivity is psychological rather than vocational. Some music teachers permit this sensitivity to grow in a kind of cellular fashion until their lives are ruined by it. Like fear and hate, it produces functional disorders of the internal organs, which may lead to serious diseases. The cure is found in rationalizing, in using one's power of control to evade the mental states that produce fear and imaginary troubles. It is imperative for the music teacher to cultivate a happier, richer outlook upon life. Religion has helped thousands of people, everywhere, to get rid of sensitivity and has led them to success.

Dr. Norman Vincent Peale, Pastor of the Marble Collegiate Church in New York City, in one of his famous Saturday night addresses over the NBC stations, discussed the subject of sensitivity with such understanding and sympathy that ETUDE asked his permission to reprint passages which may be of help to our readers.

"Practice thinking generous thoughts about people. Adopt the habit of giving everybody the benefit of the doubt. If somebody does something to you that irritates you or hurts you, stop and say to yourself, 'Maybe he didn't mean it. Perhaps I misunderstood it. Besides, if he did do it, this doesn't represent his real best self.'

"To cast out such unhealthy mental or emotional irritants as sensitivity requires the substitution of new and healthy thoughts. This fact was interestingly illustrated to me recently when I spoke at a banquet in a certain state before a large audience of businessmen.

"The Governor of that state was present and we were seated together at the head table. In my speech I pointed out the power of creative and positive thinking. He said he had never been troubled

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MARBLE COLLEGIATE CHURCH

Fifth Avenue and 29th Street, New York City, was founded in 1628 and is the oldest church in America having a continuous ministry from the date of its establishment. In the background is the towering Empire State Building.



Photo by Fabian Beckwith

APOSTLE OF CONFIDENTIAL LIVING
Dr. Norman Vincent Peale, Pastor of the Marble Collegiate Church, who in his pulpit and "on the air" speaks to millions weekly.

When I had shown him what I meant, he permitted me to continue in my own way.

The full value of Leschetizky's remarkably liberal teaching came to light only in later years. What he had always said proved to be true—I learned to think things out by myself and for myself. That, I believe, is the greatest service a teacher can render his students. And this holds true technically as well as musically. As the artist matures, he develops his completely individual manner of playing, of thinking—even of holding his hands! And if he does not do this, he is not completely an artist. Somewhere here, there is a curious paradox: when an artist teaches his pupils, people pay him the compliment of wishing to imitate him—yet the very thing that has permitted him to reach those heights is the fact that he is himself and cannot be imitated!

Leschetizky advocated a basic hand position which, in general, is a very good one: a naturally placed wrist, with arched knuckles, and well-rounded fingers. While I was with him, I used this position. But when I left I gradually developed my own way of holding my hands . . . with a somewhat higher wrist. Neither way is "right" and neither is "wrong"—it depends on the individual hand structure. Again, I play octaves (as a general thing—individual passages may sometimes demand a different technique) with a rather high wrist. My famous colleague, Mr. Horowitz, usually plays octaves with a low wrist. The same student may watch both of us and wonder which is "right." Both are "right" according to our individual needs!

That is why it is so difficult to talk of technique. The mature pianist plays as he needs to play. I have never practiced technique—routine scales and exercises. I was a child of twelve. I simply begin the day's work by playing whatever I happen to have in mind—not necessarily program practicing!—and go on from there. I have never given any conscious study to pedaling. In fact, I have never noticed how I pedal. I simply feel, instinctively, when to use the pedal and when to leave it alone. This may be the worst possible system for another to follow, just as another's system of marking and memorizing pedaling would be impossible for me. I may say, however, that I make much use of the left pedal. Except in *forte* passages, of course, I use it a great deal, in order to bring out contrasts of color. I emphatically do not advise anyone else to follow me! Unless, of course, he feels that the left pedal is essential to the development of some musical nuance he has thought out and worked out for himself.

What a happy thing it would be if a pianist could actually tell others what to do! Or would it be so happy? It might bring about less haphazard results, but it would defeat the continuous individual thought which alone is the basis of solid musical development!

Musicians and Sensitivity

(Continued from Page 63)

by sensitiveness or impatience until he had been Governor for several months. He said he hadn't realized how one could become so irritated by people. "It so affected him that he consulted his doctor regarding his growing irritability. The doctor gave him a prescription but not for medicine in a bottle, or a pill, but it was in the form of an idea. He told the Governor to repeat to himself a half dozen times a day the following statement: 'If anyone has the power to irritate or annoy me, it is because I have given him that power.' He was to remind himself that if anybody was able to irritate him or make him sensitive, it was because he allowed himself to be made sensitive or annoyed. As a result of emphasizing this idea he had been able to maintain composure, and sensitiveness lost its control over him.

"He said, 'Urge people to practice definitely filling their minds with great religious ideas and they will get God's peace in their hearts. In that way they will cast out the devil of sensitiveness.' So said this Governor. And he's right. Practice filling your mind with thoughts that resist sensitiveness and they will come automatically to your aid in a crisis."

The musician in any field who has overcome sensitivity to imagined injuries make a long stride toward his higher musical objectives.

eye . . . then play it and flash back over the first impulse. . . . Later combine the two impulses:



Each day practice a dozen different left hand patterns. (Never use damper pedal in such work-outs)—At first rest between each repetition of the figure, then between each second repetition, and so on. Do not consciously try to play the first (bottom) note of the group with a hard poke, for it will upset the rotational balance and tire you quickly. The relentless repetition of these fundamental tones assures their solidity.

Other Details

The right hand melody alone with tremendous finger tip strength and directly from the key-top—never from the "air." The tip solidity must be reinforced by the strongest, freest arm. The cadenza-like passages are blocked in the score for exact, slow hands together practice. In performance start these passages (Measures 14, 18, 32, 35, 38) softly; make no crescendo until the final six or eight notes—then blow off steam!

Soften very much beginning in Measure 37; and burst out suddenly in Measure 50.

Note the sixteenth or thirty-second rests in the right hand of Measures 7, 12, 16, 20, 30, 48, 60, 62. Such sudden silences are found everywhere in Chopin's music and are simply indications of *rubato*—a device which the composer employs to hold up the rhythm of the measure. Sometimes this hold-up is very marked and dramatic, like a shock, but more often it is an almost imperceptible hesitation, momentarily interrupting the progress of the melody.

The Pianist's Page

(Continued from Page 64)

Practice the descending chromatic thirds in Measures 55 and 56 staccato as well as *legato*, and with high wrist.

For security and power in the right hand octaves in Measures 50-54 and 59-64, practice often with thumbs alone; and in Measures 61-63 in impulses of two, thus:



The diminutions indicated by Chopin in Measures 66 and 70 are magical. . . . don't neglect them.

Fortunate the pianist with endurance enough for those final crushing, battering-ram chords in Measure 72!

The arpeggio in Measure 74 is sometimes divided between hands thus:



Some artists play it with both hands for added indelicacy thus:



Music That Comes in Bottles



Miss Cope McWhinney, who has a Master of Music degree from Barnard and a Music Diploma from the Juilliard Institute, is now teaching at St. Mary's Hall, Burlington, New Jersey. She has devised a way of interesting her pupils through a kind of bottle xylophone, as shown above. The bottles are tuned with water of different colors. That is, the note C would always have one color, the note D would have another

color, and so on. Thus the child could immediately distinguish with the eye the note required. Then, in addition, there is a little marker on each bottle showing in musical notation the position of the note on the staff. Miss McWhinney reports: "The notes on each bottle are a starter for reading music. They amuse children intensely. They never forget the tone position." It is surprising how a little variation can gain child interest.



CARLOS CHAVEZ

Director of the National Symphony Orchestra, and world-renowned composer. His most recent work was a ballet for Martha Graham, which she produced under the title of "Dark Meadow." The subject was an ancient Greek legend.



Photo by Louis Moncayo

TWO OF MEXICO'S FOREMOST COMPOSERS Luis Sondi and José Pablo Moncayo discuss the new opera which they have been commissioned to write by the Institute of Fine Arts in Mexico City. Both Sondi and Moncayo are boasting their opera on world incidents in Mexico's past. Sondi's opera is entitled "Carlotita," and Moncayo's opera bears the title, "The Mulatto of Cordoba."



MEXICAN GIRLS DRESSED FOR A FIESTA

Mexico, Land of Musical Charm

by Robert Stevenson

FOR the music student from the United States, as well as for the mature musician, Mexico offers several delightful advantages. In the first place, the Mexican musical season is arranged to coincide with our vacation months. June, July, and August in Mexico City are months during which all the schools are in regular session. The term does not begin in September and last until June. Rather, the school term begins in February and extends through November. Visiting Mexico City during our summer months is therefore equivalent to visiting one of our great musical centers during the height of our winter season.

Mexico City has one of the finest concert halls in the New World. The Palace of Fine Arts (*Palacio de Bellas Artes*) seats three thousand in luxurious comfort. Here the National Symphony Orchestra under the superb leadership of Carlos Chavez, Mexico's foremost musician, begins its series of concerts in the late Spring. All through the summer months the Palace of Fine Arts is a center of musical activity, with one or two orchestral concerts a week, interspersed with recital events. The National Symphony Orchestra is subsidized by the government and therefore is enabled to offer seats at prices which every music student can afford. First floor seats sell for approximately fifty cents in American currency, second floor seats for approximately thirty cents, and third floor seats for fifteen cents.

A Democratic Ideal

The orchestra itself is a major organization comparing most favorably in tonal mass and technical perfection with our best orchestras. Since the orchestra is subsidized, there is no anxiety to please an expensive audience. The low price of the seats approaches a democratic ideal which few orchestral associations in our country have thus far found it possible to attain. Chavez, the conductor, has achieved an enviable international reputation as a writer on musical subjects and as a composer of music. His breadth of musical interest is reflected in the orchestral repertory. At least five of his concerts have found it possible to present an original work by a Mexican composer. The encouragement which Chavez gives the younger composers

of Mexico has on occasion turned visiting United States composers green with envy. Much more important than the mere fact of playing Mexican music, however, is the high quality of the music which is played. During only a few weeks in Mexico City the visitor from the United States has an opportunity to hear enough fresh and vital new music of several different styles to send him away convinced that the cause of new music is indeed a worthwhile one even today, amidst the echoes of war's destructiveness and all the spiritual decay that seems to surround us everywhere.

Chavez Looks to the Future

A refreshing feature of Mexican musical endeavor is the absence of an overbearing advertising structure. When Mexican new music is played by the orchestra, it is simply played, and there is very little of the frenetic build-up in advance that we sometimes consider necessary for the success of a new work here. Chavez, always a man of vision, is looking towards the future of music in Mexico in other ways. He frequently gives younger conductors an opportunity to appear with the orchestra. What is more, he gives them freedom in the choice of their programs, and he allows them ample rehearsal time. One conductor this past summer included a Viola Concerto and the new *Sinfonia Serena*, both by Hindemith, the Brandenburg Concerto, Number 5, of Bach, and a new *Tocatta for Percussion*, all on the same program. Since at least two of the major works were new, far more rehearsal time was necessary, and Moncada, the conductor in question, got the extra time required. The performance was precise and brilliant.

The visitor to Mexico will find orchestras functioning outside Mexico City in the capitals of the State of Yucatán, the State of Vera Cruz, and in Guadalajara. Fortunately for the future of Mexican music, the leadership of all Mexican orchestras (with the exception just at present of a temporary set-up in Guadalajara) is in the hands of Mexicans themselves. The National School of Music in Mexico City is also entirely staffed by Mexicans and the program of instruction is an intensive one. Blas Galindo, the director, a man in his late thirties, is a music composer of distinction. Just at present he is writing a Cello



THE MAGNIFICENT PALACE OF FINE ARTS IN MEXICO CITY This is also the National Opera House

Sonata on commission from the Koussevitzky Foundation. Last summer he showed his versatility in a composition of incidental music for a highly dramatic stage play produced at the Palace of Fine Arts. Despite Galindo's own technical proficiency and his position as head of the conservatory, he possesses a most extraordinary fund of patience and good humor in his teaching. He is not surrounded by an awesome group of secretaries who fend off the public. Rather, he makes himself accessible to all who need to see him, and works not on a five-minute interview schedule, but rather gives each caller the time needed to settle the problem in hand.

Concerts for Children

For a visitor from the United States there is no more impressive sight than a view of the Palace of Fine Arts filled to capacity with school children. Operating in the national capital is a program of music appreciation which is correlated with the orchestral concerts from week to week. A new series of music texts has just been issued for use in the public schools. These are edited by an extremely able composer and musical historian, Luis Sandi, who has transcribed for school use not only a wealth of material from the greatest masters, but has also managed to incorporate in the texts which the Detmold Foundation has produced issues a similar amount of contemporary music by such masters as Milhaud, Poulenc, and Stravinsky. Throughout Mexico a really heroic effort is being made to develop choral singing, and these texts are especially designed to provide just that wide variety of material with Spanish words which is prerequisite to good choral singing.

Another interesting phase of Mexican musical life is the unearthing of sixteenth and seventeenth century manuscripts from abandoned monasteries and convents, where they have lain forgotten for so many years. The first organ in the New World was installed before the end of the sixteenth century in Mexico City's Cathedral. The greatest treasury of music which remains to be explored, however, is not organ music but rather a wealth of choral music. A few years before the destruction of the Spanish Armada there came from Guatemala a composer, Hernandez Franco, whose church music showed a mastery surpassed by only the best European masters of his century. Settling in Mexico City he soon became director of music at the Cathedral, and for several years composed prolifically. A choral group in Mexico City recently performed some of his exhumed compositions, and created a stunning effect with his music. There are other composers of note besides Franco, who have left behind them in the archives of churches and other ecclesiastical foundations a vast repository of music which is gradually coming to be appreciated for its true worth. It is significant that an opera was performed in Mexico City some years before the death of Handel.

Beautiful Buildings

Mexico City is preeminently a city of beautiful buildings. One of the most exciting is the new building of the National School of Music, located in the Chapultepec Park area. The cost of this splendid building exceeded five million pesos. There is an immense auditorium seating thousands, an outdoor amphitheater with a protecting roof, a chamber music hall, and an abundance of soundproofed studios and practice rooms. Students in this school, which as we have previously noted is served by Bas Galindo as Director, are all on scholarship. Those with especially noteworthy talent receive, in addition to free tuition, sixty pesos a month as an aid for living expenses. There is also a school of music under the auspices of the National University of Mexico, which has a fine faculty of Mexican musicians.

A visitor to Mexico interested in church music of our own time would find the largest organ in Mexico located not in the Mexico City Cathedral, which is undergoing complete reconstruction, but rather in the Basilica of the Virgin of Guadalupe. Here there is installed an immense four-manual instrument with organ chambers dispersed in three locations throughout the shrine. The organist, a veteran of over twenty-five years' playing experience at the Basilica, is himself a composer of some note, with many published compositions. Perhaps the best center for the study

of sacred music of the Gregorian type in Mexico is not the national capital itself, but the ancient colonial town of Morelia. Here there presides an organist and choral director, Bernal Jimenez, who has studied in Europe, and concentrated throughout the United States.

The lighter side of Mexican music is typified by the perennially popular composer and pianist, Agustín Lara. Lara receives a fabulous income from his radio, records, and stage engagements, and his tunes are hummed and whistled throughout all Latin America. A poor lad at the beginning, with no formal musical training, the sheer force of his lyric genius has captivated the hearts of millions. His melodies are not built on the conventional patterns of our own popular songs. There is much more nostalgia and wistfulness in his style than one expects in popular songs written for consumption north of the Border. Lara some years ago married Maria Felix, one of the national beauties of Mexico, and a top-flight movie actress. One of his most popular hits remains "Maria Bonita."

A Land of Perpetual Spring

When a music student in the United States thinks about a summer's study abroad, his thoughts almost inevitably turn eastward to Europe. Traditionally, Europe has engrossed our musical interests. Mexico, however, has much to offer a musician who is searching for new idioms of musical expression and yet wants solid grounding in the great traditions of the past. The national capital, in summer as in winter,

is a land of perpetual spring, and the visitor finds himself working in a climate which is cool and invigorating. The orchestra and opera seasons are at their height when musical life in the United States is often bedeviled by the summer doldrums. For the future musician there is the possibility of constructive research in a host of unworked manuscript material. The great history of Mexican music remains to be written. Meanwhile, every day brings hidden treasures. There is also abroad in the land an insistent creative force. Mexican Music Editions, a new publishing firm, and Discos Anfon, a new recording company, are issuing some of the most important new music of our time, in print and on records.

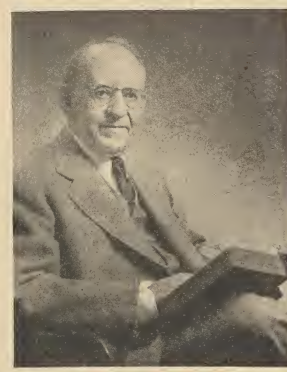
Many readers have happened in one way or another on the story of "The Pearl," which also appeared as a motion picture. A humble Mexican finds a pearl, with which he hopes to gain riches, an education for his family, and health. Through the malignancy of fortune, none of these things eventuate. At last the Mexican peasant throws the pearl back into the sea, from whence it came. In Mexico there are many pearls of great price, some still awaiting discovery. Of course not everyone will know how best to use the good things he may find there, and for some any pearl will bring with it only misfortune, because opportunities always be misused. But for a conscientious traveler, and for a student searching for really constructive opportunities, Mexico challenges and beckons in a manner difficult to resist.

Sing Your Way Back to Health!

by George Chadwick Stock

Mr. George Chadwick Stock, well known New England voice teacher, is now eighty-four years of age, in the full vigor and health of a man many years younger. His discussion of the value of the correct employment of speaking and singing in relation to health is therefore significant.

—ERRON'S NOTE.



GEORGE CHADWICK STOCK

TALKING and singing are both manifestly helpful to all-round health. The lungs, throat, and vocal organs are thus exercised and strengthened. Good posture, deep breathing, physical and men-

tal poise are definitely among the by-products of well developed speech and song. The person who limits use of the voice to a "yes and no" monosyllabic style of speech, priding himself on brevity in speaking, makes a mistake. Monosyllables not only are drab and uninteresting, but useless as voice and lung developers. It is the daily use of distinctly uttered words of all kinds, in both speech and song, that helps to keep the throat, lungs, and vocal organs vitalized, flexible, and responsive, so that they may be maintained in full strength and health.

In diversified, intelligible speech and song, health benefiting consonants are used. I refer particularly to such consonantal sounds as T's, K's, B's, G's, V's, and J's. Whenever these are pronounced or articulated distinctly they react favorably upon the respiratory tract, the lungs, and air cells, causing their repeated distention and resulting in a kind of massage. This invigorating manipulation of the lungs, and air cells also is essential to good health. It is beneficial, in the degree with which words, vowels, and consonants are habitually and distinctly uttered with reasonable vigor. Especially is this true when singing. Notice that when T is sounded audibly and vigorously, using such syllables as "ton-tain-ten," a considerable pressure of air is forced back into the lungs and air cells, thus causing their healthful distention. With this simple procedure the diaphragm and all the other muscles used in breathing are beneficially exercised in a natural and spontaneous manner.

If you are a confused, non-talking, spinny-like type of individual, bold stammerer out of your voice-box. Sing more, talk more (of course, talk sense). Get whenever chance offers and when you feel like it. Sing the bathroom vocalizing habit, indulge in laughter, laughter and jolly "Ha! Ha's!" clean out the stale residual air in the lungs and make room for a fresh supply of health-promoting oxygen. This will brace you up mentally, vocally, and physically.

Laughter, vocalizing, singing, and wholesome, lively speech are antidotes for a tired brain, a worried state of mind, and they don't cost a cent!

"Music unites mankind by an ideal bond."

—Richard Wagner

ETUDE



HIS IMPERIAL MAJESTY, HAILE SELASSIE I
The descendant of Solomon wearing fine examples of embroidered velvet and goldsmith's work which are in great favor.

Alexander Kontorowicz has had one of the most interesting assignments to fall to the lot of any musician. Called to Ethiopia at the close of the War, he has planned and guided the musical progress of that heroic land to a point where Ethiopian musical life can begin, at least, to take its place among those of more traditionally musical nations. Born in Vilna, Russia, the home of Heifetz and Godowsky, Mr. Kontorowicz grew up on the same street with Heifetz, who was his fellow-student under Elie Makhin. He continued his studies at St. Petersburg, under Krueger and Auer, and in Berlin under Carl Flesch, after which he embarked on a series of highly successful concert tours throughout Europe, winning encores from musicians of the stamp of Alexander Glazunoff and Bronislaw Huberman. Mr. Kontorowicz always has managed to find time to combine his concertizing with teaching. He has served as professor at the Conservatory of Music at the Chopin Institute in Warsaw, and has prepared many of the younger violin virtuosos, including Michel Parus, Maria Bloch, Elizabeth Bank, and Ida Haendel. In 1934 he left Warsaw and began another concert tour which carried him to Egypt. There he was offered the post of Chief Violinist, of professor at the Royal Institute of Music, and of Head of the Music Department at the University King Fouad I. He remained in Egypt for seven years. In 1944 he received a call from Ethiopia, to serve as General Director of Music and as Chief Violinist, and to integrate musical conditions in Addis Ababa. Since began musical life in Ethiopia was not yet fully developed there, Mr. Kontorowicz approached his new mission with keenest enthusiasm, and remained there until the summer of 1948, when the need of rest and of a change of climate brought him to the U.S.A. His first New York recital was enthusiastically acclaimed, partly by virtue of his musicianship and partly by virtue of his playing transcriptions of native Ethiopian music which he is the first to arrange. During his American sojourn, Mr. Kontorowicz will divide his time between teaching and concertizing. In the following conference, Alexander Kontorowicz takes ETUDE readers on a musical tour of Ethiopia.

—ERRON'S NOTE

Musical Development in Ethiopia

A Conference with

Alexander Kontorowicz

Eminent Violinist

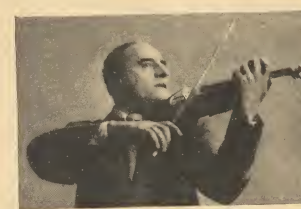
Director of Music to His Majesty,
Haile Selassie, Emperor of Ethiopia

BY STEPHEN WEST

ON my arrival in Addis Ababa, in 1944, I found musical conditions in a state where desire was greater than accomplishment. There was no music school or conservatory; while an orchestra existed, it was not in the best state of organization; there was room for much improvement along the lines of concert-giving and general musical interest. That these conditions have been enormously improved, the unbelievably-improved in four short years, is due to the vision and encouragement of one man: the Emperor

went—but where to find new members? And how to arrange for a system of sound teaching that would prepare the young generation for service both as performers and teachers? Accordingly, with the Emperor's help, I founded a conservatory and established a Society of Friends of Music. The Conservatory started out with perhaps six teachers—none of them native Ethiopians. Our first task was to develop native teachers. The Ethiopians are a most intelligent people, eager to learn and therefore easy to teach. In four years we developed an able group of gifted young Ethiopians in whose hands the future instruction of the young people may safely be left. Our curriculum followed exactly that of any first-class European Conservatory, providing thorough grounding in instruments, singing, theory, harmony, and so on. The first obstacle was not only a lack of instruments, but a lack of practice studios. This obstacle was handsomely overcome by the Emperor, who provided the school with instruments which are loaned to the students, and who gave permission for certain rooms to be used for practice. Our school has developed promising teachers, soloists, and conductors, and at present numbers over four hundred students, all of them intensely enthusiastic.

Ethiopian musical life is climaxed by court concerts. Court functions are conducted with highest ceremonial dignity and elegance. In the official palace there is a vast concert hall capable of seating several thousand persons. At one end is the platform, equipped with a magnificent Blüthner grand piano; and opposite is the great throne where the Emperor and Empress sit. At either side are the places of the royal guests—members of the diplomatic corps, Ethiopian notables, and so forth. It was my privilege to prepare the programs for (Continued on Page 127)



ALEXANDER KONTOROWICZ

Haile Selassie. Ethiopia's Emperor is a person of highest culture. In addition to his native Amharic, he speaks English, French, German, Italian, and Arabic. He is interested in matters of state and government is absorbing, yet he has time and energy to devote to the cultural welfare of his people, whom he is eager to advance. The Emperor likes music. He subscribes to outstanding journals—including your excellent ETUDE—and, what is more, he reads them. It has been an inspiring experience. He subscribes to outstanding journals—including your excellent ETUDE—and, what is more, he reads them. It has been an inspiring experience. He subscribes to outstanding journals—including your excellent ETUDE—and, what is more, he reads them. It has been an inspiring experience.

A Conservatory Is Established

In speaking of the development of Ethiopian music, we must make a clear distinction between European music which is brought into the country and the native music which has existed there through thousands of years of tradition. Let us begin with the first.

Upon assuming my duties, in Addis Ababa, as Director of Music, I began at once to reorganize the orchestra. That was all very well as far as it



ALEXANDER KONTOROWICZ

Coming from the audience chamber of the Royal Palace, Addis Ababa.

Theodore Presser (1848-1925)

A Centenary Biography

Part Eight

by James Francis Cooke

The earlier sections of this biography of the Founder of The Presser had to do with the great constructive work which he conducted in the establishment of The Presser, the Theodore Presser Co., and The Presser Foundation. The remaining chapters are concerned with the remarkable personality of Mr. Presser himself—his philosophy, his views on music education, his lovable eccentricities, his original methods, his uncanny similarity to Henry Ford in some details, his engaging manner, and many other traits which made him an outstanding figure in American life.—*Europe's Note*.

MR. PRESSER had an interesting philosophy regarding the growth of a movement. He used to say in substance, "A movement is a motivated idea. Someone has an idea and gives it out. The idea goes ahead, snowballing day by day as it gathers more and more people who are enthusiastic about it. The Crusades were the outgrowth of ideas of religious zealots. Liberty, which was the idea of the Swiss, our own Colonial fathers, and the French people, led to the birth of great republics. All religious sects are ideas of divinity. The great political parties are ideas. The Y.M.C.A., the Salvation Army, the Boy Scouts, the Red Cross, Masonry, are ideas. At the outset most of these came individually from the inspired mind of some one man. Millions of followers were necessary to carry out these ideas. They are the bone and sinew of every great movement. That is the reason why I have a sense of gratitude to all who now and hereafter may

carry out the ideas that have come to me."

Each department of the Foundation has had the assistance of groups of members who have acted in an advisory capacity. These have included a large number of distinguished specialists in different fields, many living in other cities, who have generously contributed their time and advice. The partial list below represents a number of the outstanding enthusiasts, musicians, and teachers: Mrs. Clara Barnes Abbott, leader in Philadelphia musical life; Colonel William Barbs, manager, Midvale Steel Works; the late A. Raymond Bishop, Trust Officer of the Fidelity-Philadelphia Trust Company; Dr. Frances E. Clark, noted music educator; the late Horatio Connell, eminent baritone and vocal teacher at Curtis Institute of Music and the Juilliard and Peabody Schools of Music; Dr. Hollis Dann, eminent music educator; Johann Groll, Director, The Settlement Music School of Philadelphia; Dr. Howard Hanson, Director, Eastman School of Music; the late Louis J. Heinze, teacher of music; Arthur E. Hice, music teacher; the late Florence J. Hopp, music merchant; Dr. Ernest C. Hesser, noted music educator; Louis James Howell, President of the Philadelphia Music Teachers Association; Dr. Robert L. Kelly, noted educator; R. Alexander Matthews, well-known composer; Stanley Muschamp, vocal teacher; the Hon. L. Stauffer Oliver, Judge of the Orphans' Court, Philadelphia; the late John W. Pommer, teacher of music; Robert P. Pell, educator; Mrs. Grace Welch Piper, vocal teacher, Philadelphia; Dr. Thaddeus Reich, former Assistant Conductor of The Philadelphia Orchestra and Dean, Music Department, Temple University; Burton R. Seales, teacher of music; Dr. Guy



THEODORE PRESSER IN 1878

About the time that Mr. Presser established the Music Teachers National Association.

Snively, Executive Director, Association of American Colleges; Dr. Albert Riemenschneider, eminent organist and teacher; Dr. Harlan P. Updegraff, eminent expert on education; Louis G. Wersen, Director of Music Education, Philadelphia Public Schools; Dr. George Wheeler, Assistant Superintendent of Education, Philadelphia; and Mrs. Marie Zimmerman, noted soprano.

In March 1908 Mr. Presser married Mrs. Elsie Houston Ferrell, a widow with one daughter, Mary Russell Ferrell Colton. Mrs. Colton became one of America's famous landscape painters. Mrs. Ferrell, a Southern lady, had been a neighbor of Mr. Presser in Germantown for many years, and was an intimate friend of his first wife. She was related to President Polk and had all the charm, grace, and hospitality of the ladies of her Kentucky birthplace. This, with her highly developed spiritual nature, brought great happiness to Mr. Presser. In his last years his health failed notably; he became "time tired" and needed a person of her sweetness and humor and patience to minister to his requirements. She died in November 1922. Shortly before her death Mr. Presser handed me a sealed envelope, bidding me take the best care of it. When opened after his death, the envelope contained his wedding certificate.

Deeds of Trust

Mr. Presser had no children of his own. During his lifetime he made Deeds of Trust which provided income for his nieces, Mrs. Cora M. Pease, Mrs. Emma Knight, Mrs. Alice B. Casper, Mrs. Araminta Schaefer, and Mrs. Ida M. Beck. The Deeds of Trust provided for an annual income to each, to be derived from the capital of the special trust. They also provided that upon the death of the recipient, the capital revert to the Foundation. All of these funds have reverted to the Foundation by death. Another niece, Gertrude Presser Davies, was employed by The Presser Foundation for special investigation conducted by the Relief Department.

Two of Mr. Presser's family have adopted music professionally as a career. One is Annabel Knight (Mrs. William Cantees). Mr. Presser sent her to Hollins College, Virginia, where she majored in music. After graduation she was sent to the American School at Fontainebleau in France. She is now successfully engaged in teaching at Williamson, West Virginia. A Deed of Trust providing an income for her reverted to The Foundation upon her twen—(Continued on Page 124)



Brunick & Pomeroy, Inc., Architects

PRESSER HALL, OHIO NORTHERN UNIVERSITY, ADA, OHIO. DEDICATED IN 1928.

Musical Boston in the Gay Nineties

Growing Up with American Music

by Edward Burlingame Hill

SECOND IN A SERIES OF ARTICLES BY THE NOTED BOSTON COMPOSER AND TEACHER, FORMERLY JAMES E. DITSON PROFESSOR OF MUSIC AT HARVARD UNIVERSITY

ASPIRING young composers in the years preceding the turn of the century faced problems not radically different from those of other periods of musical history. One has only to survey the diverse trends in musical style circa 1830. Then the romantic spirit was in the air; it pervaded the drama, the novel, and poetry as illustrated in the works of Victor Hugo, the Balzac, de Musset, Baudelaire, and Lamartine. The question arose: "Could individualistic expression be combined with the elements of classic restraint, as shown already by Beethoven and Schubert, and carried further by Mendelssohn, Schumann, and later Brahms, or must the champion of romanticism without entirely ignoring classical principles, seek a more untrammelled and outpouring of personality as did Berlioz, Liszt and Wagner?" This conflict of styles continued almost to the end of the century. Nothing is more indicative of these conflicting viewpoints than the verdicts of the members of opposing camps upon each other's music. For instance, Mendelssohn termed plain chant, "the most elevated expression of spirituality in music, an ignoble psalmody." He described Berlioz, without whose innovations the music of Liszt, Wagner, and even Richard Strauss would have been impossible, "a mere caricature of a composer." After hearing "Tannhäuser," the only praise Mendelssohn could bestow upon Wagner was that "a canon answer" in the finale of the second act "had given him the idea of Chopin's said of Schumann's 'Caraval' that 'it was not music.' Berlioz once wrote: 'When I was in St. Petersburg they played me a Bach fugue. I do not think they intended to annoy me.' Berlioz did not like the music of Chopin, nor has any analyzed Beethoven's symphonies with a keener appreciation of their contents. It is true that Schumann, Liszt, and Wagner manifested a far broader appreciation of contemporary music, but the romanticist was incapable in self-expression as to be impervious to another viewpoint.

The Controversial Brahms

Nor was it very different in the United States during the Victorian era. A dozen years after his death Wagner's operas were still a subject for controversy. The music of Brahms, now universally acclaimed, was then in Boston a potent cause for an exit from a concert hall. As Philip Hale wrote wittily, if somewhat later, "Brahms makes the first movement, I make the second." Nor can one overlook that John Sullivan Dwight, a conservative critic in his day, declared that Sterndale Bennett could have composed a better symphony than Brahms' second.

The American composer, still somewhat irascible as to what aim to pursue, was urged by Dvořák, not long after his arrival in New York to become director of the so-called National Conservatory, to base his music upon Negro folk songs. This he illustrated convincingly in chamber music and in a symphony, "From the New World," actually composed at a Czech colony in Spillville, Iowa—not precisely a strictly American environment. Rather earlier than this, MacDowell had offered his solution of the American problem by sketching his "Indian Suite" founded, as its title suggests, upon Indian songs. This suite contained vigorous and individual music, but it did not discard evidences of a Teutonic style. The anthropologist had been collecting Indian music for some time, but it was not until some years later that the pioneer nationalist composers, Henry F. Gilbert, Arthur Farwell, Harvey Worthington Loomis, and others advocated and demonstrated, with varying success, that it was not enough to employ native material; it must be treated in a style evolved from its sources in a manner independent of Europe.

At this time the music of Richard Strauss, except for the adherents of Brahms, compelled the admiration of the alert music student for its continuity of structure and inclusive vitality, although conductors leaned more upon "Don Juan" and "Death and Transfiguration" than upon "Till Eulenspiegel" which was stigma-

tized as "too realistic." Even "Death and Transfiguration" was disposed of at its first performances as "chamber music." French music still meant the works of Saint-Saëns, Bizet, Lalo, and Massenet. César Franck was still a trifle hazardous. Piano students occasionally practiced Debussy's *Arabesques*, but even *Clair de lune* had scarcely reached our shores. Russian music was practically limited to Tchaikovsky, although new and then solo pianists at symphony concerts offered Rubinstein's D minor concerto. (Paderewski was one of these.) Nikisch ventured Rimsky-Korsakoff's *Antar* in Boston and even Borodin's *On the Steppes of Central Asia*, but of Balakirev, and more particularly Mussorgsky, nothing was heard.

Where should an American student complete his musical education? Chadwick and Horatio Parker found the answer in Munich under the formidable conductor, Josef Rheinberger. Other gifted Americans followed their example. Among these was Frederick S. Converse. France was not even considered at this time except by the organists who studied with Charles Marie Widor or Alexandre Guilmant. Somewhat borne upon a tide of false patriotism the writer of these lines chose Frederic Field Bullard—who happened to be a pupil of Rheinberger. Trained as a composer, music became more and more a part of his life. During rather lengthy chemical operations, he could work at harmonic exercises. Ultimately chemistry was discarded.

Bullard had preëminently a lyric talent, but he had acquired a considerable contrapuntal skill. Despite his gifts of a higher order Bullard was determined to achieve success with a popular song. He dissected and analyzed specimens of this type to discover the secret of their "catchy" melody. Ultimately he reached his goal with "A Stein Song," popular for many years, the source of impressive royalties—now, alas, known, if at all, only to the historian. Bullard's chief virtue as a teacher lay in his ability to germinate enthusiasm in his pupil. There was no slurring over defects and no lack of detecting weaknesses or grammatical errors, but the sum of his instruction was positive, towards productivity. Therefore some twenty or thirty songs, a set of variations for string quartet, besides many harmony and counterpoint exercises and canons were the fruit of a winter's study.

Two winters in New York were valuable on account of a fresh environment in which the lofty musicianship and the eloquent presentation of scrupulous aesthetic details of the late Arthur Whiting were irreplaceable as formative influences upon a young music student. With Whiting the mechanics of piano playing were minimized, but were relegated to their proper sphere. Especially important was his insistent drill in just phrasing, too often neglected even by great artists, in proper stress on harmonic details, on a maintenance of correct proportions as to (Continued on Page 118)



BUILDING OF THE MUSIC DEPARTMENT AT HARVARD UNIVERSITY

From an Avalanche of Recordings

by Peter Hugh Reed

THE long playing record has taken hold of it properly produced, it proves to be the best of its kind to be issued so far. Those who own a two-motor will find the new Astatic Model PL-33 the most useful of the inexpensive pickups on the market. It has a removable cartridge, easily manipulated, which permits substitution of the PL-78 cartridge for playing discs of 78 r.p.m. As the weight of the unit is only five grams, with either cartridge, the wear on one's records is protected (especially valuable in the case of the 78 r.p.m. discs). The problem of changers seems to have been solved by Webster, who is placing on the market a unit employing a two-motor and a pickup (also made by Astatic) which requires no removal or replacement of cartridges. This new pickup simply turns in its socket to play either long-playing or regular discs.

The veritable avalanche of recordings in recent months hardly permits a complete coverage. Whether the release will still continue to grow in volume now that the Petrillo ban has been lifted remains a moot question, though one suspects they will hardly be lessened.

Bach: Christmas Oratorio—Sinfonia; and Handel: Amarelli Suite—Gavotte. Victor disc 12-5382. Music from the 18th Century: Overture to *Nina o la pazzia d'amore* (Paisiello); Amarelli Suite—Scherzo (Handel-Beecham); Symphony No. 27 in G, K. 189 (Mozart); Overture to *Les Deux Aveugles* (Toldé (Méhul), Victor set 1294. Sir Thomas Beecham and the Royal Philharmonic Orchestra. Mozart: Symphony No. 33 in B-flat, K. 319, and Nozze di Figaro—Overture; Vienna Philharmonic Orchestra, Herbert von Karajan, conductor. Columbia set 778.

Haydn: Symphony No. 94 in G (Surprise); Liverpool Philharmonic Orchestra, Sir Malcolm Sargent, conductor. Columbia set 781. Mendelssohn: Symphony in A major, Op. 90 (Italian); Boston Symphony Orchestra, Serge Koussevitzky, conductor. Victor set 1259.

Beecham's performances are most admirable for their refinement, delicate nuancing, and ardor. The Bach, especially, appeals for its poetic restraint. The eighteenth century music offers a delightful program, in which an early Mozart symphony with its spirited elation is a lively proof most diverting. The overtures of Paisiello and Méhul deserve to be known, and Beecham's Handel arrangements are little gems. The B-flat Symphony by Mozart is also a gay work, known to record buyers in an earlier recording by Edwin Fischer and his chamber Orchestra. This new issue, better recorded though the playing is not as pliant, employs a larger volume of strings to the good. After the recent Koussevitzky Haydn "Surprise," Sargent's, with its coarser qualities, fails to intrigue this listener. Koussevitzky's re-recording of Mendelssohn's joyful "Italian" Symphony reveals the conductor pointing up detail better and adopting a more judicious pace in the second movement than he did in his earlier version. Too, it offers a more refined reproduction.

Britten: Four Sea Interludes from "Peter Grimes"; London Symphony Orchestra, Sir Malcolm Sargent, conductor. Columbia set MX-103. Debussy: L'après-midi d'un faune (Prelude); The Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia disc 1291-D.

Delibes: Coppélia—Ballet Music; Royal Opera House Orchestra, Constant Lambert, conductor. Columbia set MX-302.

Orchestra, Constant Lambert, conductor. Columbia set 778. Rimsky-Korsakov: Sadko—Symphonic Poem; San Francisco Symphony Orchestra, Pierre Monteux, conductor. Victor set 1252. Rimsky-Korsakov: Scheherazade; Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia set 772. Sibelius: The Swan of Tuonela, Op. 22; Leopold Stokowski and His Orchestra, with Mitchell Miller (soprano). Victor disc 12-4915. Tchaikovsky: The Sleeping Beauty—Ballet Music; Royal Opera House Orchestra, Constant Lambert, conductor. Columbia set MX-302.



SIR MALCOLM SARGENT

Strauss: Also Sprach Zarathustra; Chicago Symphony Orchestra, Arturo Rodinski, conductor. Victor set 1258. Wagner: Die Walküre—Wotan's Farewell and Magic Fire Music; Philharmonic-Symphony Orchestra of New York, Leopold Stokowski, conductor. Columbia set MX-301. Weber: Jubilee Overture, Op. 59; Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor. Columbia disc 12891-D.

Sargent's theatrical treatment of the "Peter Grimes" music does not appeal to us as much as the von Bütenum performance issued earlier by Decca. The *Faun* of Debussy is beautifully performed by the Philadelphia

players. The "Coppélia" album offers a wide and varied selection from a standard and popular ballet, well played and recorded. Rimsky-Korsakov's "Sadko" is a curiously eclectic work revealing his uncanny gifts for pictorial music. Though of lesser consequence than "Antar" and "Scheherazade," it has some attractive moments which Monteux tellingly exploits. Ormandy's performance of "Scheherazade" lacks ardor, though the playing of the Philadelphia Orchestra and the recording are impressive. Mitchell Miller plays the song of the Swan in the Sibelius tone poem more beautifully than any other obelisk of records, and Stokowski provides a rich and warm-toned orchestral background. Lambert hardly dissipates memories of Stokowski's recent "Sleeping Beauty" set, nor is the recording as realistic. However, for those who favor a smaller suite from this ballet, this album will undoubtedly appeal. Strauss' "Also Sprach Zarathustra," a eddy work, is uneven in quality. The Rodinski performance is admirable for its clarity of line and beauty of tone, but it lacks the dramatic compulsion of the Koussevitzky version. Wotan's Farewell without a singer fails to impress, and dividing the vocal line between several instruments tends to give the impression of a half-drawn baritone offstage. The best performance of a half-drawn baritone offstage is the *Magic Fire Music*. The Weber Overture is joyous and spontaneous, written in 1818 to celebrate the fiftieth anniversary of the birth of the German Emperor. The Russian national anthem reminds us of the source of a familiar melody which both England and America adopted.

Beethoven: Concerto in E-flat (1784); Oratio Frugoni (piano) with Pro Musica Chamber Orchestra, Paul Paray, conductor. Vox set 619. Chopin: Concerto No. 2 in F minor, Op. 21; Witold Malcuyski (piano) and the Philharmonia Orchestra, Paul Klezlik, conductor. Columbia set 778.

Dohnányi: Variations on a Nursery Theme, Op. 25; Cyril Smith (piano) with the Liverpool Philharmonic Orchestra, Sir Malcolm Sargent, conductor. Columbia set 779.

Liszt: Concerto No. 2 in A major; Malcuyski (piano) with the Philharmonic Orchestra, conducted by Walter Susskind. Columbia set 777.

Tchaikovsky: Concerto in B-flat minor; Oscar Levant (piano) with The Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia set 785, and Long Playing Disc ML-4086.

The Beethoven opus, written in the composer's fourteenth year, somewhat anticlimactic in the first movement, has quelling emotional drama in the slow section surprising in one so young, and youthful elan in its finale. The performance and recording of this work, excellently conceived, do much to sustain listener interest. The Polish pianist, Malcuyski, has technical brilliance and a polished tone. His Chopin suggests conviction and a respect for tradition though it lacks true sense. Both Cortot and Rubinstein overshadow him in this respect. It is in the Liszt, a far better opus than the more familiar E-flat concerto, where this pianist proves most persuasive, giving with the aid of a thoroughly compatible conductor the best performance on records to date. Dohnányi's famous Variations make up one of his most facile and engaging works. They aim to imitate the styles of various composers before him, beginning with a heavy dose of Wagner's Prelude. This cleverly devised score is completely diverting. The performance has its flaws, some of the orchestral playing is ragged and the pianist is less forceful than the composer was in his earlier versions, but the realistic recording recommends the set. By far the best thing Levant has done on records is his Tchaikovsky, though he does not seriously challenge Horowitz and the piano soloists in this work. The recording is a joy to hear; it is excellent in its reproduction.

Beethoven: Diabelli Variations, Op. 129; Leonard Shure (piano). Vox set 626.

Liszt: Sonata in B minor; György Sándor (piano). Columbia set 786, and Long Playing Disc ML-4084.

Scarlatti: Six Sonatas; Vladimir Horowitz (piano). Vox set 1282.

The Beethoven is one (Continued on Page 128)

BEHIND THE MUSICAL FOOTLIGHTS

"A SHORT HISTORY OF OPERA." By Donald Jay Groult. Two Volumes. Pages, 711. Price, \$19.00. Publisher, Columbia University Press.

Dr. Groult, who is Professor of Music at Cornell University, modestly calls his seven-hundred page book a "short" history of opera, and he is right at that, because a comprehensive history of opera could hardly be written in less than thirty large volumes. The author, however, presents the subject in very clear and interesting style, with few musicological hurdles to abstract the ordinary musically-informed reader. In the physical or philosophical laboratory. The subject regarded from the standpoint of the composers and the armies of stars, conductors, technicians, financiers and scene-shifters is essentially a romance. Opera is a world all its own, and it is fun to peep behind the scenes and see what makes it work.

John Towers in his "Dictionary of Opera," which lists twenty-eight thousand operas that have been performed, probably failed to list hundreds of other operas. Towers died in the Presser Home for Retired Music Teachers in Germantown (suburb of Philadelphia). Your reviewer knows him well. His work was a world of its own, and had little more value than a catalog pointing to the vastness of the field.

Dr. Groult's book is excellently balanced from an historical standpoint. One of the great difficulties in preparing a work of this type is that of determining the proportion of space to be given to the works discussed. Many historical writers fall down upon this problem. Another feature of Dr. Groult's book is the numerous and representative notation examples, and the helpful pictorial illustrations showing scenes from the operas.

AID IN COMPOSITION

"THE TECHNIQUE OF VARIATION." By Robert U. Nelson. Pages, 196. Price, \$3.50. Publisher, University of California Press.

The role of variations in the study of composition is not generally recognized. However, if you are a student at almost any of the great European conservatories in the past century, one of the first tasks assigned to you, after your preliminary studies of harmony, counterpoint, fugue and orchestration, probably would have been to write a variation upon a theme. This probably accounts for the vast numbers of variations to be found in the musical literature of the seventeenth, eighteenth, and nineteenth centuries. So many of these were rapid, insipid, dull, and pedantic, that audiences were bored to extinction. The result is that relatively few variations *per se* appear on recital and concert programs. A few notable exceptions. Mr. Paderewski was especially fond of the F minor Variations of Haydn. The Variations of Beethoven, Schubert, Schumann (Etudes Symphoniques), Brahms, César Franck, Liszt, and Elgar (The Enigma Variations), are well known.

Variations are more frequently heard on the European continent than in England or America. This is possibly due to the fact that in the Victorian days, innumerable variations upon popular themes and hymns were turned out. These showed about as much invention and interest as machine-made Nottingham window curtains. Yet literally every "Young Ladies' Seminary" spent much time training the students in these show, empty pieces, to the definite injury of real musical art.

It is high time, therefore, for the publication of a work putting the art of Variation in its desired position. Dr. Nelson's new book is a masterly presentation of the whole subject of Instrumental Variations, from the rise of the art in the sixteenth century, to the present, subdivided into:

1. Renaissance and baroque variations on secular songs, dances, and arias.
2. Renaissance and baroque variations on plain songs and chorals.
3. The baroque basso ostinato variation.
4. The ornamental variation of the eighteenth and nineteenth centuries.
5. The nineteenth-century character variation.

Etude Music Lover's Bookshelf



Any book here reviewed may be secured from ETUDE, the music magazine of the price given on receipt of cash or check.

by B. Meredith Cadman

6. The nineteenth-century basso ostinato variation.
7. The free variation of the late nineteenth and early twentieth centuries.

Inasmuch as the employment of the art of variation becomes an integral part of almost all types of great masterpieces, and as its study unquestionably stimulates the imagination and promotes the facility of the composer, Dr. Nelson's splendid and scholarly work becomes one of the major present contributions to musical literature.

A NEW APPROACH TO SINGING

"VOICE CULTURE." By Louis Banks. Pages, 86. Price, \$2.50. Publisher, Eikan-Vogel, Inc.

Mr. Louis Banks has devoted years to the study of voice, to which he has added a long experience in teaching in Philadelphia. Mr. Banks presents his ideas very clearly and has many original conceptions of voice production. There are in most books upon singing many variations in the angle of approach. ETUDE has always taken the position that it is desirable for both student and teacher to read and try out different ideas, and ascertain what is most useful and productive. Your reviewer congratulates the author upon the completion of his original work.

'CELLIST SUPREME

"PABLO CASALS." By Lillian Littlehale. Pages, 232. Price, \$3.75. Publisher, W. W. Norton & Co.

Ask any ten cellists whom they look upon as the greatest performer upon the instrument, and many will tell you that he is Pablo Casals, or "Pau" Casals, as he is known in his native Catalonia. His playing is so beautiful that it is difficult to describe in words. In 1929 Lillian Littlehale wrote a glowing book about Casals and his art. It has just been reissued in an expanded version.

AN ENGLISH ASPECT OF THE BALLET

"APPROACH TO THE BALLET." By A. H. Franks. Pages, 300. Price, \$3.00. Publisher, Pitman Publishing Corporation.

Modestly presented as "only for the comparative newcomer," this handsomely illustrated volume is one of the most important works upon the ballet we have yet seen. The author is a popular London lecturer and an Assistant Editor of the "Dancing Times." He writes in an engaging manner and does not introduce abuse theories. In fact, at the very start he explains the jargon of the technique of the ballet by giving excellent photographs of dancers performing the figures known as *sur les pointes*, *pointe tendue*, en *hauf*, *demi-plié*, and definitions of *attitude*, *ronde de jambe*, *faux jeté*, *piouettes*, *jetés*, *glissés*, *échappés*, *entrechats*, and scores of other terms. In fact, one who has read and comprehended this book will, when witnessing the performance of an entirely new conception of what the dancers are trying to convey.

Very scant attention is paid to the ballet in America, which spends millions of dollars annually upon these spectacles. Some of our best-known ballet masters, including Agnes de Mille, are not even in the index. As for ballet in the cinema, he says, "Nobody can deny that in certain lavish musicals Hollywood has presented a somewhat peculiar conception of the ballet as a sort of super spectacle, with shots of well-exposed legs from a multitude of angles interpolated between the dancing. Possibly such a practice is good for the ballet. Any kind of ballet dancing certainly adds little much-needed variety to the hackneyed scheme of the average musical. Even so, the lack of comprehension in casting Loretta Young in the role of a ballerina in one film and Zorina in a straight part in



IRINA BARONOVA

a contemporary production is very hard to forgive, but to condemn every cinematic essay at the ballet is to reveal an absurd prejudice, for occasion by occasion the cinema has shown that the imagination of directors approach the subject with an intense imagination that provides more than a glimpse of the vast possibilities of continued research." We wonder whether anyone finds it very hard to forgive the British public for applauding American dancers who have made tremendous successes in London?

RECORDS

Musical Memory

Once again this perennial subject came under discussion when at my clinic in Colorado Springs one of the Dunning teachers brought up the following question: "How soon should young students begin to memorize?"

I had just arrived from Chicago where one evening, at the home of musical friends, Marcel Dupré and I had discussed a few considerations on some aspects of memorizing. The fact that Dupré plays all the organ works of Bach by heart and that I do likewise with the piano music of Debussy led our hosts to believe that we could throw light upon every phase of the problem.

"It seems to me," said the musical memory made up of three distinct elements," Dupré said. "The fingers, the ears, and the eyes. Or in other words, memory can be mechanical, aural, or visual. Through slow practice and repetition the fingers record the notes, the ears familiarize themselves with the sounds, the eyes assimilate the graphic delineation. A combination of these elements can be safely relied upon. But not two persons are alike, and it remains for each one to find out in which program they ought to be placed. Where students are concerned, a teacher can help by using a little psychology, and much observation." How enlightening that is, from the point of view of the world's greatest "memorizers!"

From experience, one point is clear: memorizing should always be accomplished without effort. Strict assignments and time limits are dangerous. Instead, let the music engrave itself automatically into the memory. This applies to the first grade and up. If a child shows facility, there is no reason why he or she should not start at once. The teacher should decide when the favorable time has come.

Members of my clinic asked if I could recommend text books: an opportune question since James Francis Cooke's *How to Memorize Music* has just been released. Here is a book that completely exhausts the subject. Years of experience are accumulated in this concise, instructive, practical, and readable opus. A wonderful Cooke book, full of beneficial musical recipes!

Overcrowded Conditions

From various parts reports come concerning the increasing difficulty for students of applied music—piano mostly—to secure enough open hours in practice buildings. They can hardly carry out their assignments credibly. I hear of schools where the time available for each one does not exceed one and a half hours every day. This obviously is insufficient. It is true that some students make extraordinary inconsiderately, then often fail to show up, after which someone else may use the room, and in some institutions it is ruled that no one can be evicted after the first ten minutes of the hour. But practice under such conditions remains problematical, and if students waste more time already precious and scarce. Clearly, the solution lies in an increase of rooms and pianos. Another reason for complaint is the paucity of the instruments. "How can I practice some delicate effects of tone coloring on an old tin-pan with an action that is completely pounded out?" a student asked, and my young friend, you are right;

know your instrument! During my summer class at the Roosevelt College, Chicago, much time was spent on the subject of tone production—"fragmentary" pedaling, use of overtones, pianissimo quality; in fact, all the elements which can improve performance in a short time by developing a very color and a musicality previously unknown. It is obvious that too many

and as it is, there is no way. Schedules, too, are overcrowded. Academic subjects encroach constantly upon music, relegating it to the role of a poor relative. While it's only human for such professor to consider his course as paramount in importance, still I believe that the future career of piano majors should always be considered first. What use is it for an aspiring concert pianist or teacher to load his brain with overburdening amounts of Gothic Architecture, Spherical Trigonometry (Old Trig), Child Psychology, Ancient History, Government, and so forth? Wouldn't a smattering of such subjects suffice to lighten the delectable touch of culture into alert minds?

In conclusion, I think some rectifications ought to take place. In the first place, in the applied music world gain priority. Many subjects can be learned later on when young people actually confront life, when they become interested in civic affairs, take part in the activities of their churches, and when little ones bring cheer to their households. Experience is a great teacher, indeed. My Mother in our Norman kitchen, and occasionally substituted for her. When it comes to French fries I fear no competitor from anyone, and I am pretty efficient in Home Economics, too. Yes, Madam Professor, and still I never was in your class room. But years ago in Paris I used to ride my bicycle down town, and shop for groceries at Félix Poinet's.

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The Teacher's Round Table

Conducted by

Maurice Dumesnil, Mus. Doc.

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher

youngful pianists are chiefly concerned with speed and volume, with the urge to play faster and louder than the other fellow. Thus, the more beautiful and noble side of a technical equipment, dealing with dynamics, touch, and phrasing, is neglected.

At one point I was discussing damper action, string length, "double escape" (double échappement), and the *sofferto* pedal, when word came from one of the things radically new taking place at that same Roosevelt College: a class in "Piano expert, tuner-specialists in the city."

No use to insist on the value of such instruction. If a motorist understands what happens inside his motor—why, when, and where—he will drive more smoothly and safely than some neighbor whose mechanical knowledge is inconsistent. The same applies to pianists. Their instruments, if they are to be found out for themselves many a phase of pianistic refinements which heretofore had to be explained to them at length. An orchard director of the Music School of Roosevelt College for his commendable innovation! It is bound to bear fruit, and should be imitated elsewhere.

Playing by Ear

I have a six-year-old pupil who seems to play by ear. He never looks at the notes but when she plays the music over once or twice he is able to play it. He plays it by ear, and not always. He reads it. He reads it by her mother's or mother's trying to get her to look at her notes. Her mother is afraid she will practice it all the time in the room with her. There is some material suitable for students who play by ear? I would appreciate your advice.

(Mrs. L. G. B. Indiana.)

Your problem is not a new one and I might refer you to the June 1947 issue of ETUDE.

I think your approach ought to lean on the psychological side, for your pupil is very young and perhaps a little "sugar coating" mixed with an expert's imagination might be of great help. You can try, for instance, the following books: "Music Play for Every Day" (The Gateway to Piano Playing, complete edition), and Louise Robyn's "Technic Talks." Volume One. Both have attractive pictures, little stories, and words under the notes. These should hold your student's attention and it is possible that in doing so she would become used to watching her notes.

I do not know of any special material written especially for those who "play by ear" and I doubt whether there exists any. But even in the affirmative I would never recommend it because the very principle of playing by ear is wrong and leads nowhere. Of course there is no ob-

jection when it is done only exceptionally: if a youngster, for example, hears a tune over the radio, likes it, then tries to reproduce it on the piano. On the other hand, dissonant notes, permanently "Construction," carrying a credit of one semester hour, and conducted by one of the expert tuner-specialists in the city. No use to insist on the value of such instruction. If a motorist understands what happens inside his motor—why, when, and where—he will drive more smoothly and safely than some neighbor whose mechanical knowledge is inconsistent. The same applies to pianists. Their instruments, if they are to be found out for themselves many a phase of pianistic refinements which heretofore had to be explained to them at length. An orchard director of the Music School of Roosevelt College for his commendable innovation! It is bound to bear fruit, and should be imitated elsewhere.

Teaching Rhythm

I have always been successful in teaching rhythm. Has anyone exercises, such as one and three in 4/4, one and four in 3/8, and so forth. Recently I have been severely criticized by an eminent teacher for so doing. I would like to have your opinion in this matter.

(—Mrs. E. R., Ohio.)

I am really surprised at the "eminent teachers' criticism, for your understanding of the proper accentuation is entirely correct. In fact, for either performing or conducting, a graphic representation of the meters mentioned above would be expressed as follows:

Now, it may be that the criticism was formulated because of your excessive use of such accents in purely technical exercises. Should the aim be the development of more strength in the fingers, for instance, the best results will come from a uniform, *forte* attack, depressing the keys all the way down.

In sonatas, on the other hand, and wherever music comes first, you can readily allow yourself to "feel" the rhythm and phrasing, and then, when counter-accents or special indications to the contrary are given by the composer.

In, or Out of Step?

A short time ago a boy of about eight played for me. I was impressed by his unusual fine technique. Upon inquiring I learned, through his mother, that he was never because of the time he had spent and still dwell, on scales as the foundation of good playing. Am I out of step? I shall appreciate your opinion. Thanks very kindly.

(Miss P. M. P., Kansas)

Most emphatically, you are IN step! The

In our mother tongue we express ourselves by ideas and their spoken or written signs, words. In music, we do exactly the same—we take the musical equivalents of words and join them together into musical sentences, which we call phrases. But many music students do not understand this; in fact, many teachers go astray on this basic point, often comparing chords to words: I suppose because, in their staff notation, chords are spelled with three or more letters—a very superficial analogy. The true musical equivalent of a word; that is, a constituent element of a phrase, is a musical thought-unit, is something quite different. Since it is what a musician both thinks and expresses himself with; it is extremely important that the music student know what it is; and also that he understand it in terms of music, not of language. To adequately explain this we shall have to begin at the beginning, that is, with the beat.

A clock striking eight makes no music. To take the phrase of the clock, let us play eight Os on the piano, as nearly alike as possible.

Ex. 1

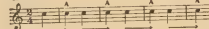


The sounds, being all alike, impress us as being mechanical, hence dead and entirely devoid of meaning. However, such a series does furnish us with a background for music, or with an exact standard of reference for such a background. Actually, in performance a musician must make his own time-background. It is important to make a distinction here. We can and should refer to the metronome occasionally as a standard of reference. But what we must have for true music making is psychological, not mechanical time. Hence, in our struggle to teach time-keeping to our pupils—and it is a struggle, as every teacher knows—it reminds ourselves that it is much harder to make music than to make time. Because of his enthusiasm for ETUDE in his work, he insisted upon having this picture used with his article.

In any case, this series of evenly spaced and definitely intended beats is the background of music—something comparable to the artist's canvas—a surface upon which to spread our musical patterns and designs. But the background is no music, any more than a canvas is a picture. Hence, we must go a step further.

Let us now accept every other beat, or tone. The effect is at once improved:

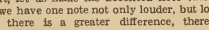
Ex. 2



This is scarcely music, yet it is a little more interesting, for one sound is now louder than the other, so that the effect is not so monotonous. Note also how the weaker sound, or the image of it in the mind, seems to move towards, or be attracted by, the stronger sound. Tobias Matthay called this tendency "progression toward accent." Of course, the note itself does not move, but rather, the mind and attention of the player, or listener. If the next beat is different, our interest is at once engaged, and so holds itself in readiness for the arrival of similarly accented beats. This is the mechanism of interest, the secret of the story-teller—something new and interesting is ahead, hence we pay attention in order to be ready for it when it arrives. It is an attitude of expectancy. Someone has said: "In a well constructed sentence, each word is the fulfillment of the one that precedes it, and the promise of all that is yet to come." We shall see that it is the same with a well constructed musical phrase.

Next, let us make the accented note twice as long. Now we have one note of longer duration, and hence interest: a greater difference, there is more interest:

Ex. 3



With this change we arrive at something with enough variety and interest to be called a musical idea; perhaps two ideas. It is merely necessary to add the other two basic elements of music—melody and harmony. First,

Words and Music



MR. McCLANAHAN AT HIS SUMMER

STUDIO, SOUTHWEST HARBOR, MAINE. Because of his enthusiasm for ETUDE in his work, he insisted upon having this picture used with his article.

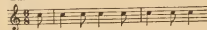
by Richard McClanahan

In August 1944 Mr. McClanahan wrote an initial article upon "Musical Ideas." This is his second article on this subject.

—EDITOR'S NOTE.

Note that we now have 3/4 time. If we put it into 1/2 time

Ex. 4



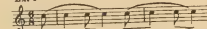
We have still more variety, for in 3/4 time the second group there is a subsidiary group; hence, we have a lighter accent on the second quarter note in the measure. Two small designs now appear:

Ex. 5



To bring them out, the second pair of sounds is made an echo of the first pair, thus:

Ex. 6



Since they are exactly alike, and hence still somewhat monotonous, we are prompted to vary the second design:

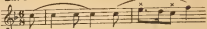
Ex. 7



With this change we arrive at something with enough variety and interest to be called a musical idea; perhaps two ideas. It is merely necessary to add the other two basic elements of music—melody and harmony. First,

the melodic element:

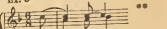
Ex. 8



Everyone will at once recognize the theme of the Chopin's second Ballade. Near the end of the illustration, note (a) how the melodic tendencies of the Leading Tone and the Dominant enhance the rhythmic flow towards the final F.

Chopin's harmony agrees perfectly with our rhythmic analysis, even down to the two pairs of notes in the first small design.

Ex. 9



The first eighth moves to a quarter harmonized with an F chord and the second eighth to a quarter harmonized with an C, which is repeated three times. The dissonance gives a feeling of unrest and suggests the need of further motion in order to reach a harmonic solution at the cadence at the end of the next idea. The pedal point on C serves as a background which sets off or intensifies all of these effects.

In the first half phrase, then, we have two ideas, with two half subdivisions in the first idea. The next half phrase shows exactly the same rhythmic organization. Thus in this four-measure phrase we have four ideas, and they stand in such a natural and logical relationship to each other as to function exactly like words in a sentence. In performance, treat each of these small ideas like a word. This is, pronounce it clearly and bring out its logical relationship to the others. The result will be musical sense:

Ex. 10



"If played softly, this chord may be a slight instant late to show its importance and also to bring out the wide interval. We make up for this liberty in subsequent beats, or during the course of the next half phrase.

To sum up, we see that a musical "word" is not made up of merely alphabetical elements, but, necessarily, of strictly musical elements. That first, we must have a beat, and a mental one at that; next, accent and measure. Then notes of long and short value, or duration, after the wide interval. We make up for this liberty in subsequent beats, or during the course of the next half phrase.

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Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of
America's Oldest Music Teaching Organization, the MTNA,
Founded December, 1876, at Delaware, Ohio

Conducted by

Theodore M. Finney, Mus. Doc.

Head, Music Department, University of Pittsburgh
Editor and Chairman, Archives Committee of the MTNA



THEODORE M. FINNEY

ONE of the fullest meetings in the long history of MTNA has now begun to fade into memory. Some of its important events and some of the things that were said need to be recounted before they are forgotten.

The exact attendance figures are not yet available. One got the impression that the great Stevens Hotel in Chicago, was completely filled with people who had come there for the six full days of meetings of the various organizations which came together under the "umbrella" furnished by MTNA. The corridors, elevators, and restaurants were full, and the meeting rooms were almost always crowded. Exhibitors had a steady stream of visitors, and the registration clerks were almost too busy during the early days of the convention. More than this, music teachers from all over the country were greeting each other, remembering the first names of old friends, and making new acquaintances who will soon be old friends. It was a happy, successful week.

The banquet, on Thursday evening, was one of the great moments in MTNA history. Raymond Kendall, as president of MTNA, presided, and the nearly six hundred guests were kept in a holiday mood by the toastmastering of Rudolph Ganz. The musical part of the program was furnished by Seymour Lipkin, pianist and winner of the 1947 Rachmaninoff Award, and Josephine Antone, formerly of the Metropolitan Opera and now of Indiana University. The address of the evening was an intensely interesting report on conditions in occupied Germany by Eric Clarke, Chief of Cultural Affairs Branch, Education and Cultural Division, Office of Military Government for Germany. Mr. Clarke had arrived in the United States only a day before he addressed us in Chicago. What he had to say was, in consequence, a most intimate and warmly-felt picture of the attempt on the part of both German civilians and the officers of our Military Government to revive the important cultural activities of the stricken country. He indicated, among other things, that the Military Government feels strongly the need for exchanges between Germany and the United States, not only of library material but of personnel.

The high point of the banquet, in the opinion of this writer, was the honoring by MTNA of Dr. James

Francis Cooke, Editor of ETUDE. Neither readers of ETUDE nor members of MTNA need any introduction to Dr. Cooke. We all, however, need to be reminded from time to time that the unassuming modesty of the man covers contributions to the musical and wider cultural life of our times, without which our country would be considerably poorer. The present writer, at least, always feels a sense of shame when the Executive Committee of MTNA spreads on its minutes a post-mortem action pointing out the important contributions of a departed member. It should have been done sooner, when the man himself could know the regard in which he is held by his colleagues. So it seemed especially appropriate that the Music Teachers National Association, as a result of the unanimous action of its Executive Committee, made Dr. Cooke an Honorary Life Member of the Association and presented him publicly with an engrossed citation honoring him for his contributions to American cultural life. Long may he continue his great service!

Dr. Cooke's response left the audience with hardly a dry eye. He cleared his throat in a way which demonstrated beyond a doubt that the public address system was still working and then, after brief remarks in which he pointed out the immense vitality of American culture, read, at our request, his poem, "Christmas Lullaby," which has had such a wide circulation through "Colliers" this past holiday time. It was an unforgettable experience for us all!

For several years, MTNA has looked forward to the time when its scope could be more truly national. It has seemed to many members—and this has been a subject of discussion over a long period of years—that this could be accomplished by holding regional meetings. This whole matter is still in the discussion stage, but the Executive Committee took action in Chicago which will make it possible to go beyond discussion in any region where the interest and leadership is strong enough. This action consisted simply of an enabling constitution change and a set of guiding procedures.

It is the hope of the present MTNA leadership that this action will have far-reaching effects in bringing the music teachers—especially the hard-working private teachers who quietly contribute so much to the musical life of our country—into a wider professional relationship. Music teachers everywhere should have an opportunity to study the possibilities of professional organization which may now be forthcoming. The basic aim is a wider usefulness for MTNA along the lines which have always guided it as an organization: higher standards; recognition by accreditation of the excellent work being done in private studios; the development of professional relationships of mutual benefit between music teachers. This action is embodied in the following Executive Committee minutes. It may well be worthy of considerable study as the beginning of a framework which will give MTNA a much wider usefulness in the future:

Report of Special Committee appointed December 29, 1948 to recommend Constitutional changes enabling the formation of Regional MTA groups.

We recommend:

1. A new Article V as follows:
Article V—Regional Organizations
Section 1. The Executive Committee is empowered to establish regional organizations.
Section 2. The relation of regional organization to both state and national organizations may be defined from time to time by the Executive Committee.
2. Present Article V, entitled "Article V—Amendments," be changed to "Article VI—Amendments."
3. An additional section in Article III—Management, Section 1, between first and second sentences, to read as follows: (Continued on Page 111)

The Music Teachers National Association

desires publicly to honor

DR. JAMES FRANCIS COOKE

Who has made a signal contribution to the enrichment of musical life in America; who in so many ways has aided the young American musician through advice, encouragement and financial support, who has succeeded in raising the standards of music teaching throughout the United States.

Who, as Administrator of the Theodore Presser Foundation, has vitalized so substantially many a musical institution and brought sustaining comfort to many a retired musician.

In recognition thereof the Association takes pride in awarding Dr. COOKE HONORARY LIFE MEMBERSHIP in the Association.

/s/ Raymond Kendall
President

This citation, presented to Dr. Cooke at the 1948 Convention of the MTNA, similar to that presented to Dr. Koussevitzky in 1947, was beautifully engrossed in full colors and bound in calf.

Marcel Dupré was born at Rouen, France, May 3, 1866. His family was very musical and his father was his first teacher. At the Paris Conservatoire he distinguished himself, winning in quick succession first prizes for Pique (under Widor), for Piano (under Démer), and for Organ (under Guilmant). At the age of twenty-eight he won the greatly coveted Grand Prix de Rome. His debut as an organist was made at the age of ten, at Rouen. At fifteen his oratorio, "The Song of David," was performed. In 1890 he played the complete organ works of Bach by memory, in ten recitals at the Paris Conservatoire. In 1937 he succeeded Widor as organist at the Church of St. Sulpice. His compositions include many noteworthy works for piano, organ, voice, and chamber music. M. Dupré is looked upon by many of the foremost organists as probably the outstanding figure in the organ world of this era and ETUDE is proud to have this statement from him.

—Ezra's Note.

"I LIKE American students. I like to teach them. They are really serious," says Marcel Dupré after having taught thirty-five students at least an hour each week in the University of Chicago for several weeks. "I find that they are anxious to learn, that they are willing to work hard, and they do accomplish much." In his classes he had some of the best organists in America, as well as some of our outstanding teachers of the organ.

In addition to being one of the world's greatest organists, M. Dupré is certainly a great teacher. If anyone has taken the time to examine carefully his edition of the works of Bach, it is quite evident that his system of fingering and his system of pedaling come from much experience in this field.

Some of the great organists throughout the world are his pupils. One of the most outstanding abroad is Flor Peeters, who had a most successful tour in this country last season. His brilliant students in the United

Aspects of the Organ in America

A Conference with

Marcel Dupré

Distinguished French Organist

BY DR. ALEXANDER McCURDY

States are almost too numerous to mention, but two are Clarence Watters of Trinity College and Carl Weinrich of Princeton University.

His pupils adore him. He is always so kind, so quiet, so helpful. Whenever he speaks about one he often says, "Oh, yes, Mr. So and So. How I did enjoy him!"

A Rigid Schedule

One day this fall I spent three or four days with the Duprés in Princeton and in Philadelphia at the start of the organist's tenth transcontinental concert tour. It was made clear again how hard the man works and how much Madame Dupré, who goes everywhere with him, helps him. She is a super secretary, taking care of his clothes, his correspondence, the train schedules, the taxis, the organ practice, and being nice to everyone in general.

It is interesting to note that if he has the time, he

still practices his recital programs hours on end, even though he knows them well and the organ may be one with which he is familiar. When he played in the Westminster Choir College in Princeton this year he found the same warm welcome that he always receives there. It seemed to pep him up in no small degree. He says that he would love to take all of those young people with him on tour, at a first-class enthusiastic audience. He kept telling me time and again, "How I love to play here! There are so many enthusiastic organists in this audience and how they can applaud!" There surely are a great many organists in the Westminster Choir College—one hundred and fifty in the organ department alone.

I find that the great Dupré is still very methodical. Whenever he plays a new organ, the first thing that he does, as I have mentioned in these pages before, is to sit down and write out the complete specification, taking time to make sure (Continued on Page 114)



Photo by W. H. Hovett Studios, Inc.

MARCEL DUPRÉ AT THE CONSOLE OF THE WORLD'S LARGEST ORGAN
IN THE JOHN WANAMAKER STORE, PHILADELPHIA

Practically all of the great American organists and European organists touring America have played upon this instrument.

We Look at the Guest Conductor

by Helen M. Hosmer

Director, Crane Department of Music,
State Teachers College, Potsdam, New York

IN AMATEUR and in professional music circles there is an individual known as the guest conductor. This individual has been gaining eminence during the past twenty-five or thirty years and may be closely akin to the drawing together of all parts of our globe and to the reduction of isolationism in all phases of living. The very spread and growth of this exchange and interchange of conductors speaks for its value and effectiveness.

A number of questions, however, come to mind. Is there any merit in having a guest conductor? What should be done to prepare for a guest conductor? What are some of the advantages and some of the disadvantages in having a guest conductor? How should a guest conductor be chosen? What should the guest conductor do to prepare for an assignment?

Being a guest conductor is one thing. Choosing a guest conductor or preparing a guest conductor is another thing. For the guest conductor, there are two possible types of performing groups. One is a massed or festival group made up of performers from several organized units. The other is a single organized unit. These two situations have many characteristics in common, as well as several differences.

From many years' experience as guest conductor, as well as from close observation of other guest conductors, certain general conclusions are very apparent to the writer.

Advance Preparation Necessary

In preparing a massed group for a guest conductor, many things should be worked out in advance by those in charge of arrangements. For example:

1. Make a wise and judicious choice of music agreeable to all concerned, with a definite decision on the use of a specific edition. The assumption is that good taste has been used in selecting music which will hold interest, challenge and inspire, and make use of the maximum musical ability of the performers. The choice of a high type of music to be performed by large groups will help to counteract the too just accusation that our school music groups are often being fed a bad diet of musical junk.
2. If an accompanist is needed, provide an excellent one who will add to the efficiency and effectiveness of the rehearsal. If an orchestra is to be used as accompaniment to a choral group, be sure that the orchestra receives sufficient advance attention. Too often, choral people prepare the instrumental group by wishful thinking.
3. Have balance of voices or instruments decided upon in advance, after correspondence and/or consultation with the guest conductor. A complaint often made in this connection by guest conductors of orchestras at festivals is that the better woodwind and brass players sign up for the band before they do for the orchestras, and the latter are left with inferior players. Why not, for a change, choose orchestra winds first, thus giving the orchestra an equal chance at the better performers?
4. Guarantee that the performers know their music thoroughly and are musically exact and accurate as to fundamental details. Too often, the guest conductor is confronted by an unprepared or superficially prepared group. This is unfair and insulting. He should never be obliged to teach notes.
5. Train the performers to be sensitive and flexible, so they will be able to follow the subtle demands of interpretation asked for by the conductor. Varied

but reasonable interpretations in earlier regular practices will help bring out this sensitiveness and flexibility.

6. Clarify in advance (for all who are to prepare participations) matters of phrasing, pronunciation, breathing, dynamics, intonation, bowings, fingerings, cues, and so forth.
7. Prepare the participants in matters of courtesy, attentiveness, and general desirable etiquette. Have them feel friendly and comfortably acquainted with the conductor before and when they meet him.
8. Arrange the routine physical set-up for the musicians so that nothing need interrupt the rehearsal once it is under way.
9. Care for the physical comfort of the guest conductor. His is not an easy job and the necessary considerations to give him all possible ease and relief should be guaranteed. Leave him certain free time and protect him from too many demands and interruptions.
10. Give the guest conductor some idea of the background and training of each group. Thus, his approach will be more sympathetic and constructive in the last analysis.

Expected Benefits

What benefits may we expect from the visit of a guest conductor?

1. A rejuvenated interest in performance because of a fresh approach by a new director.
2. An added respect for music and its performance because of the fact that this performance is sufficiently worthy to warrant importing an outsider for the job of directing.
3. A unity of neighboring localities, different sections of a state, and even different parts of the country.
4. A desire for more singing and playing in all communities. A good guest conductor can accomplish this if he breeds respect for music and music literature and for the good teachers and conductors of the area.
5. A general lift in quality of performance because the guest conductor has not permitted mistakes to pass, and has frowned upon slovenly musical superiority. The guest conductor cannot afford to sugarcoat mistakes, but must face them tactfully and constructively. He must demand such a standard of performance that the level of ideals will shift to a higher plateau for the performers and their conductors.

Dangers Involved

What dangers are involved in using conductors? By stating the dangers we will be accentuating the benefits, because all mistakes guarded against may be turned into benefits. And virtually no bad effects need be anticipated if the guest conductor has been chosen to bring additional contributions to the performers.

1. If a guest conductor makes the group dissatisfied with the routine set-up, something may be wrong in the state of routine. (Something may also be wrong with the guest conductor.) However, if the

dissatisfaction is legitimate, this should bring about a musical house cleaning, and improvement will ensue.

2. For massed groups, guest conductors bring an inevitable individuality and personality. It is proper that a massed group be affected by any guest conductor. But, as a result of the group personality built up between the regular conductor and his musicians, the guest conductor for a single organized unit may have greater difficulty in bridging about the desired individual interpretation which he seeks to obtain. A multiple conducting personality may work some hardships. However, a wise choice of guest conductors, as will be pointed out later, should circumvent this danger.

Choosing the Guest Conductor

The major part of the success in having a guest conductor lies in choosing wisely. What are some points to be considered in making this choice? Following are some suggestions which might serve as an advance check list:

1. He should be an authority in his field and thus have standing and respect. This means background and experience. A successful city supervisor who has reason to be proud of his groups was recently heard to remark that he didn't care to burn his students over to someone who was doing the same kind of work he was, and doing it no better. He wanted a challenge and authority.
2. For school groups, the guest conductor should have the earmarks of an educator and a builder. He must be a musical architect and leave a better edifice than he found.
3. In choosing the guest conductor, try to find one who will complement and supplement the regular conductor or conductors. This will help to balance various conductors' characteristics for the performers.
4. As far as is feasible, choose a conductor with a reasonably conventional beat. This is not entirely essential if the conductor is successful in obtaining results, but sad waste of time has been known to occur even in professional circles if the characteristics of the beat of the regular conductor and the guest conductor are too widely separated.

The Conductor Himself

And now what about the guest conductor himself? What must he be and what must he do before meeting his group?

1. He must come prepared to be personally sincere and to lead. He will thus obtain the best results, rather than from any kind of affected technicalities. The reaction of the group at the first rehearsal is very important. Any bullying, showing off, or demonstration of mediocrity may set the tone for subsequent rehearsals and even for the concert.
2. He, of course, knows his music thoroughly, has mastered it, and has his ideals for the final performance. The better he knows the less he needs to impress his group with his knowledge. He won't need to fall back on the "proving technique" of the oft-quoted guest conductor who wrote several letters into the score and then called a player for Booth seems to have been perfectly in order in issuing the regulation that only band music published by the Army shall be played by Army bands. The early history of Army music is replete with examples of music unwisely selected for the purposes implied in its services to mankind. The devastating effect of *The Charge of the Light Brigade* being thundered out by a band as a part of the quiet meditation of a religious service was quickly brought to General Booth's attention. Recognizing the need for music to fit the specific purposes for which Army bands were organized, he created the Music Editorial Department in October of the year 1883. It is the function of this department to arrange, edit, and publish all music, both vocal and instrumental, in general use in the Salvation Army. In more than sixty years of its existence, the Music Department, which has been permanently located in London, England, has had only three editors-in-chief. Richard Slater, the first of these, was a professional musician attracted to the Army by the force of his gos-
3. He must have behind a respect for performance and a desire to do it well. He must insist upon an honest rendition of the printed page.
4. He will make happy comparisons for purposes of improvement in his performance.
5. He will plan the rehearsals! He will plan an overall advance procedure and will have this plan flexible enough to be changed for a new plan after the pulse of the rehearsal. (Continued on page 116)

Photo by Drucker-Hilbert Co., Inc.

THE SALVATION ARMY TERRITORIAL STAFF BAND OF NEW YORK CITY, N. Y.
Brigadier William Bearchall, Conductor

This is the second and final article on the Salvation Army Band by James Neilson, the first having been presented in the January issue of ETUDE.

—EDITOR'S NOTE.

The Salvation Army Band

by James Neilson

peel message. That he planned wisely and well becomes quite apparent as one studies the early publications of the department. Colonel Slater was himself a composer of no mean repute. His religious songs are models of their kind. A gifted musician, his published songs show that exquisite wedding of words to music that only George Hawkes, the second chief editor, was also a musician of pure attainments. His published band numbers, while written chiefly in early nineteenth-century idioms, show him to be a composer of considerable imagination. The present editor-in-chief, Colonel Bramwell Coles, Colonel Coles is a composer of established reputation in the field of band music. His published works are especially noteworthy, showing genuine inspiration, melodic inventiveness, a thorough understanding of form, and the careful workmanship so much in evidence in the compositions of first-class British composers.

One only needs to examine the music published by the Music Department to realize that the Army was very wise in the choice of its chief editors. These men have consistently encouraged other Army composers to contribute to the Army musical publications. Any member of the Salvation Army may submit music for publication to the editor-in-chief. This factor in the

published music of the Army gives it a not-to-be-denied international flavor. A recent glance through some Army publications shows music composed by a Swedish officer-composer, a Yugoslavian convert, an Australian bandmaster, the bandmaster of the New York Staff Band; a young bandman, resident of Basle, Switzerland; and a soldier from Basra, Iraq. Incidentally, each composer gives evidence in his work of some trait peculiar to the music of his own land. One of the most astonishing features about published Army music is the number of composers represented in its publications, and the number of countries in which these composers reside. I became increasingly aware of the international language that is music's most cherished possession as I studied this feature of Salvation Army music.

The Music Editorial Department is even more than that. In discussing the material for this article with Colonel Coles, he explained some of the far reaching ramifications of his department. It seems that often-times a promising young Army composer with little or no formal training will submit a composition for publication that almost, but not quite reaches the high standard set for published works. As busy as the department is, this work will be discussed by its every member, and then returned to the composer with editorial suggestions concerning the strengthening of its structural defects, and urging the composer to correct further his composition, thereby making it more usable for Army purposes, and also assuring him of another chance to submit the work for publication. This helpful and encouraging advice is one of the most

(Continued on Page 122)

BAND and ORCHESTRA
Edited by William D. Revelli

BAND, ORCHESTRA
and CHORUS

Edited by William D. Revelli

Diderik Buxtehude

"The Great Dane"
(1637-1707)

by Hanna Lund

An Interesting Story of Bach's Famous Mentor

BUXTEHUDE is the name of a little village in Hanover, Germany, and without being definite, one presumes that the Buxtehude family originated there and later emigrated to Denmark. The first time we come across the name of Buxtehude in Denmark is in the city of Elsinore in the year 1616, when a man named Frands Buxtehude took out his citizen's papers there. It is difficult to ascertain, however, whether he came from the village of Buxtehude, and therefore assumed the name, or whether he really belonged to the family of the great composer, Diderik Buxtehude.

Diderik's father can be traced back to a place called Odense, which today is under German sovereignty but which then belonged to the Danish crown.

Historians disagree on whether Diderik was born in Odense, Elsinore, or Helsingborg, but as all three places were Danish at that time, it has no effect on establishing his nationality definitely as Danish.

The exact year of Diderik's birth is not definitely known, as very few church records are left from that time, but it is presumed to be about 1637, with Helsingborg regarded as the most likely place, as his father is known to have been an organist in that city until 1641. It is possible, however, that Diderik may have been born in Elsinore, as the two cities are so closely located that Diderik's father may easily have lived in Elsinore and commuted across the Strait of Oresund for his church work in the city of Helsingborg. However, from his fifth year it is definitely known that Diderik was living with his parents in the city of Elsinore, where his father was then organist at the St. Olai Church and known as Johannes the organist.

His mother, the well-known Kronberg, built Elsinore, with its strong fortress (1587), was then the Port of the North. Ships passing through the Strait of Oresund had to stop to pay toll to the Danish Crown, and in its streets were heard languages from all over the world.

Early Training

Diderik's early childhood was hampered by financial circumstances, as can be seen in the old court records, which show that his father repeatedly was summoned for bad debts, but as years passed these conditions improved, and besides having music lessons at home from his father, he was sent to the highly reputed Elsinore musical training. Every morning school began with the reading of the Bible, followed by half hour's practice of old Gregorian chants, and after that, exercises in singing in several parts. Besides the choral training, much weight was laid upon the playing of an instrument, so Diderik was fortunate in receiving very fine instruction during his childhood. The training he received can only be compared today with the similar training which was given in the *Thomas-Schule* at Leipzig, and in Vienna to the *Wiener Sängerknaben*.

His father, who was known as Johannes the organist, had quite a reputation as a player, and there is no doubt that Diderik owed much to the early training under his guardianship.

The boy not only had a good ear for music, but from

old documents we read that he spoke several languages, and as years went by, became a man of great culture. At the age of twenty he was appointed organist at St. Marie Church in Helsingborg. Oddly enough, the three churches he served during his lifetime in



THE BUXTEHUDE HOUSE AT ELSINORE

Helsingborg, Elsinore, and Lübeck all bore the name "St. Marie."

When war broke out between Denmark and Sweden, his life became dreary and troublesome. In the year 1660, when Denmark lost Skane, and with it, Helsingborg, to Sweden, Diderik Buxtehude decided to return to his home in Elsinore and to remain Danish.

Shortly after his return a new organist was to be appointed at St. Marie Church. He competed and was given the position.

Returning from Helsingborg, Buxtehude moved into his parents' home and lived there with them until he moved to Lübeck. His house is still there, and the side opposite St. Olai Church is very little changed. The room Buxtehude put on the windows are still there and one can easily imagine how the family lived. Cellars were low and the rooms very small, but not more so than those of the houses of ordinary citizens today.

Also, in the church, the facade of the organ which Buxtehude played is but little changed and only the sounding parts have been renewed. One can hardly find Gothic walls that compare to those of St. Marie Elsinore. The church and convent

are built together and they are as beautiful today as in 1431, when first erected.

It is from the Elsinore years, 1660-1688, that we have his oldest preserved composition, a Motet in three parts with two violins and continuo.

Beginning at Lübeck

Buxtehude, conscious of his rare gift as an organist, naturally was not content to remain definitely in Elsinore. His opportunity to move to a greater musical environment occurred when the position as organist at the St. Marie Church in Lübeck became vacant. He applied for the position and won, although the test was very severe. Each contestant was given a fugue theme to look at for a few minutes, and from that theme to improvise and play a strict fugue on the organ.

But passing the test was not enough. To secure the position, one had to maintain the family of the deceased organist, either through marriage with the younger widow or, if she were aged, with the eldest daughter.

Buxtehude was rather fortunate. The widow in this case was old, the eldest daughter married, and a younger daughter was only twenty years of age, and as marriages at that time seldom were love matches but merely arrangements by the parents, Buxtehude seemed to marry the girl, in order to obtain the position.

He was less content though having to pay his mother-in-law maintenance for a number of years, and often grumbled. But customs are customs! His marriage, however, was a happy one. His seven children were girls, but several died when young.

The church concerts at St. Marie, which made Buxtehude famous throughout Europe, are sometimes said to have been invented by him.

This was really not the case, the former organist, Tunder, had already given "Abendmusik" on Thursday evenings, but in his time it consisted only of organ solos and an occasional singer.

Buxtehude changed the time to Sunday and gave five concerts every year on the last five Sundays before Christmas. He made some innovations in the church to make room for an orchestra and a choir. The orchestra numbered fourteen and was quite large for that time. Including the choir there were sometimes forty singers and musicians. The orchestra consisted mostly of string instruments, but woodwinds and trumpets were also used. Admission was free, as Lübeck was a city with plenty of rich merchants, and it was not hard for Buxtehude to secure financial backing for the concerts.

For these events Buxtehude wrote the greater part of his compositions, his (Continued on Page 110)



THE KRONBERG FORTRESS AT ELSINORE

Shakespeare, who lived in Denmark made this castle the scene of his greatest play, "Hamlet."

HAROLD BERKLEY

Violin Study Books

"Over the years I have studied the violin by taking a few lessons under this teacher and a few months under that teacher with an interval of a year or two, so that I haven't really had a systematic training. As I am now desirous of teaching I must greatly appreciate it if you would kindly give me a graded list of violin studies and concertos."

—A. S., California.

Why did you change teachers so frequently? It undoubtedly retarded your progress. Besides which, consistent study is an essential foundation for successful teaching. However, you have no reason to be discouraged by your lack of systematic training; you can easily make up for it by the exercise of other qualities. Give your imagination free rein, so that you may intuitively recognize a pupil's problems and the path to their solution; develop an ever keener perspective to a pupil's innate qualities, so that you may understandingly choose the material best suited to his individual temperament; above all, make yourself thoroughly familiar with the possibilities of the material you use, so that you can select without hesitation the study, or the adaptation of a study, that is most appropriate for the clearing up of a difficulty that may beset a pupil at any given moment. And remember always that good results come not so much from what material you use as from how you use it.

The following list, though by no means exhaustive, forms a course of study that has uniformly produced satisfactory results. It imaginatively and conscientiously

For very young children the "Maia Bang Violin Course" can be highly recommended. For slightly older children, or young ones who are musically precocious, the "First Violin Book," by Rob Roy Peery, the "Violin Ventures," by Russell Webster, and the "Youngster Method," by Samuel Applebaum, are equally valuable. For the child of nine or ten or older, and for the younger child whose ambition is definitely aroused, there is the better beginning material than the first book of the Laoureux Method. In it, each new problem is introduced in its simplest form, and each step forward

leads naturally to the next. For the pupil who must have an ample sugar coating on his pill, "Learn with Tunes," by Carl Griffen and "A Tune a Day," by Paul Herfurth will be found very useful. However, neither of these books contains enough material for the building of a well-rounded technique, so they should be used in connection with other, more detailed works.

When a pupil has advanced about half way through the first book of Laoureux, or has done comparable work in some other method, he should be given the first book of Wohlfahrt's 60 Studies, Op. 45. Sometimes a pupil fails to take an interest in the Wohlfahrt Studies; in this case, they can well be replaced by the 28 Melodious Studies, by Josephine Trot. These are interesting studies, and many of them can be adapted to left-hand or right-hand technique. By the time a pupil has finished Laoureux' first book, or similar material, he is probably ready to begin the first book of the Kayser Studies, Op. 20. If these seem too difficult, the last part of the Supplement to Book I of Laoureux can be used. In the first year or two of study most pupils need some sort of special exercises to strengthen their fingers; the best of these is the "Preparatory Trill Exercises" by Sevlík. But they should not be stressed too strongly or allowed to take up too much of the student's practice period. They are painfully uninteresting, and are valuable only if the student is clearly aware of what they can do for him, and if he practices them conscientiously. The first book of Sevlík's, Op. 1, also has many excellent exercises for strengthening the fingers and for developing a correct shaping of the hand in the first position. These, too, should be given only in small doses.

While the pupil is studying Book I of Kayser he can also work on the second book of Laoureux; there is no better material for introducing the positions. By the time the student is fairly well acquainted with the third position he should have finished Kayser I and can be given the second book of Wohlfahrt, Op. 45 and, a little later, the second book of Kayser. At about this stage of

his advancement, he should have some specialized work on double-stop playing; for this, the "Melodious Double Stops," by Josephine Trot is excellent material. If additional work in the fifth, sixth, and seventh positions seems to be indicated after the student has completed Laoureux II, some of the later studies in the Supplement to the first book can be used. Meanwhile, he should be working on studies in the third book of Kayser, Dönt, Op. 37 (Preparatory to Kreutzer), and the Mazas "Special Studies." These books may be studied more or less simultaneously, for each contains material lacking in the other two. The Mazas Studies are particularly valuable (see ETUDE for November, 1946 and March 1947). Not only do they provide plenty of material for coordinated right- and left-hand technique, they also encourage a single quality of playing and a musically flexible style of playing.

Then comes Kreutzer and the second book of Mazas. These two books should be studied simultaneously. By this time the pupil can be working on Sevlík, Op. 1, Book III. This book of shifting exercises is supreme in its field and can be studied for several years without exhausting its possibilities. In ETUDE for January and March 1944 there appeared two articles on the Kreutzer Studies which discussed ways in which a number of the exercises of the latter are frequently met in the requirements of modern technique. If you can refer to these articles you will find them helpful.

After the student has mastered most of the single-note studies of Kreutzer and is engaged with the double-stop studies, he should begin to work on the Caprices of Fiorillo. There is no other material which at this stage will so quickly give him familiarity with the upper positions. Furthermore, these Caprices provide a much greater variety of material for the development of bowing technique than is to be found in Kreutzer. Following Fiorillo come the "24 Caprices," of Rodé, and with them, the fourth book of Sevlík, Op. 1. As regards concertos, the following are works of recognized value. They can be studied more or less in the order they are named, but, needless to say, the student needs to study all of them!

First position, of moderate difficulty: Seitz, Student's Concerto No. 5, and Silt, Student's Concerto, Op. 7. Second position, of moderate difficulty: Huber, Concertino No. 4; Seitz, Student's Concerto No. 2. First and third positions, easy: Joseph Bloch, Concertino, Op. 6; Ruegger, Concertino in G major.

More advanced, first and third positions: Huber, Concertino No. 2; Silt, Student's Concerto No. 2; Carl Rumm, Concertino No. 2; Hollander, Concerto No. 1; De Beriot, Student's Concerto No. 4; Vivaldi-Nachts, Concerto in A minor. A minor: De Beriot, Op. 9; Seitz, Concerto No. 1; Kreutzer, Concerto No. 14; Viotti, Concerto No. 23; Bach, Concerto in A minor; Rodé, Concerto No. 7.

Regarding these concertos, and the short pieces every pupil must have, I suggest that you write to the publishers of ETUDE and ask to have a selection of concertos and pieces of various grades sent to you on approval. Then you can look over the material, become acquainted with it, and select that which seems to you best suited to each individual pupil.

Concerning Four-Octave Scales Recently I received an interesting letter asking if there was any real value in the practicing of four-octave scales and arpeggios. In the confusion attendant upon the redecorating of my studio, this letter seems to have been mislaid. My fate is red! But here is an answer to a very good question.

Four-octave scales and arpeggios, particularly the latter, are frequently met with in solos of a virtuoso nature, and they have to be played with care and brilliancy. This requires a considerable amount of practice. Their most immediate value, however, lies in the fluency of shifting which they develop. The rapid performance of a four-octave arpeggio calls for a perfectly smooth functioning of all the muscles and joints in the left hand and arm. This type of shifting develops coordination in the left arm as surely as the Whole Bow Martelé develops it in the right arm.

In the first slow practicing of these scales and arpeggios, relaxation must be a paramount consideration, for without relaxation there cannot be coordination. If they are approached in a hasty, built-at-gate fashion, the hand is almost certain to stiffen as it goes into the highest octave; and once this stiffening becomes a habit, fluency is impossible of attainment. The hand should be allowed to creep up and down the fingerboard almost limply, no effort being made at first to exert an intense finger-pressure. This method of practicing permits the joints and muscles to remain relaxed while they form habits of correct playing.

Relaxation is a peculiar quality. If one tries to relax merely by thinking about it, the mental effort involved usually results in a peculiarly rigid state.

(Continued on Page 117)

Recital Planning and Etiquette

Q. I have a class of forty-five piano students and six piano-accompaniment students, ranging in age from five to twenty. I plan to present them soon in a recital in a local auditorium, and I need your advice. Previously, when I had a smaller number of pupils I had the recitals given in my own home, and it was all a pleasure. But this will be quite different, and I should like your advice as to arranging the program and other matters. Ought I to make a brief speech at the beginning or at the end—or both—or what shall I say? Shall the pupils make a bow before and after playing? (The girls wear formal dress.) If you have any suggestions concerning these or any other matters I shall be most grateful. —M. A. R.

A. In the first place, your program should be so arranged as to live with you—a brilliant composition followed by a slower one. If you taught several different instruments I would suggest that you plan for variety of instruments also, and even in the case of a piano-accompaniment I would advise introducing the accompaniment pieces in the midst of the others instead of grouping them together. Probably it is too late to do it this year, but another time I suggest that you have some of your piano pupils play accompaniments for singers, instead of just piano pieces; this too, for the sake of variety.

As for a "speech," it would be entirely appropriate for you to begin the program by telling the audience that these pupils are not presented as finished artists, but merely for the sake of showing how much progress they have made since the last time, and that you are sure their parents and friends will be pleased to know how much they have improved even though they are not as yet artists. Say all this in a simple, informal way. Stand at your audience when you rise to speak, expect them to smile back at you, say what you have to say without smirking or apologizing, and then announce the first number. If each member of the audience has a printed or mimeographed program (which I think is a fine thing), tell them that the rest of the pupils will play in the order indicated on this program.

After the final number, you might rise again, smile at your audience once more, say that the students have enjoyed playing and you hope these in the audience have enjoyed listening. Thank them for coming and tell them you hope they will all come again the next time. Do not apologize, even though there may have been one or more minor disasters. Smile again, bow slightly, and leave the room.

In answer to your question about having the pupils bow, I think it is a gracious gesture if it is done well. As each one comes out, he stands by the piano a moment, looks at the audience, smiles and bows his head, then sits down and does his best. When he has finished he rises, turns to the audience, and—in response to their hand-clapping (started perhaps by his fellow-pupils), he stands a moment, smiles, inwardly says "Thank you," while he outwardly inclines his head slightly or bows—or (if "he" is a girl) curtsies in the case you prefer that form of bow—and then leaves the stage—unhurriedly. All this is excellent social training, and it makes for grace and poise in the individual. Boys will not take to it as readily as girls, but even boys need some training along these lines, and if you put it to them in a friendly way they will cooperate.

Recitals represent lots of hard work, and they are worth all the time and effort

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

Assisted by
Professor Robert A. Melcher
Oberlin College

measure is marked Rit.

2. The only place where I could find a pronunciation of this composer's name was in Baker's *Biographical Dictionary of Musicians*. There it is given as al-brah. However, the pronunciation which you have always used is the one which is popularly accepted in this country, and I believe I would stick to it rather than to adopt the French pronunciation. In no case can I see any justification for the other ways you have suggested, especially the first one.

Is the Private Teacher to Be Certified by the State Board?

Q. I believe that before long a State Board examination will be required of private teachers here in Texas, and I should like your opinion as to what things might be required in such an examination. I have studied music about eight years and am taking harmony as well as piano at the present time. I also plan to include theory and composition some day. Do you believe that a state examination would be likely to include the playing of certain compositions by such composers as Bach, Mozart, Haydn, and so on? I hope you will be able to answer my question, as I wish to be prepared for the eventuality both for myself and for some of my more advanced students.

—Mrs. H. E. A.

A. I am not dosely enough in touch with musical matters in Texas to give you an intelligent answer, but if I myself had to prepare an examination for the private teacher I should include at least the four following items: (1) a complete statement of the candidate's study in the field of music; (2) a written examination in music theory, including both harmony and the so-called "elements of music"; (3) a written examination in music history; (4) an actual musical performance (playing or singing) before some qualified musician. There are of course many other items that might well be included, such as counterpoint, analysis of forms, various types of ear training, teaching methods, knowledge of teaching materials, acquaintance with certain specified compositions, and so on; but since it is probably not feasible to require a really comprehensive examination, I myself would select the four items that I have listed as being indispensable.

—Mrs. H. E. A.

Are the three grace notes in the bass played before the right hand or on the first beat with the first notes in the right hand? It is rather hard to play them smoothly enough and then jump to the whole notes; if they are played before the first beat I have been trying them both ways but am undecided which is the right way.

I will you please tell me how Hanon is pronounced? I have heard it called Hanin as well as Hanin and Hanon. I have also heard it pronounced with a short 'a', and the 'o' like short 'u'. As I use these studies a great deal, I would like to know the correct pronunciation of the composer's name.

A. I. In music of this period and style it is customary to play grace notes before the beat. I should do so here, and play the whole notes of the left hand with the first beat of the right hand. You should have no trouble playing the grace notes smoothly if you will observe that not only is this measure marked Poco meno mosso, but that the preceding

As for your own preparation, it seems to me that you are doing the right sort of things, but if you have never studied the history of music I strongly advise you to begin such work at once. Fortunately there are available many fine books on this subject, therefore a mature person like yourself should be able to undertake the study of music history without necessarily working under a teacher. Since such an examination as you anticipate would probably originate at the State University, I suggest that you write a letter to Professor Archie N. Jones, Music Department, University of Texas, Austin. Professor Jones is a good friend of mine, therefore you may tell him in your letter that you are writing him at my suggestion.

How to Phrase Bach

Q. I. Since many of the questions which have bewildered me have been cleared up by your column, I have decided to ask your help on some matters that are troubling me.

In the subject of the C-Minor Fugue of "The Well-Tempered Clavier" (Book I, Czerny edition) I note that it says "Andante." I am told that the sixteenth notes are not to be played staccato, but rather portato, and that the sixteenth notes are to be played in this way.

Also in the same book, in the G-Minor Fugue, I notice that in the first measure, the second eighth note is *portamento* while the third is staccato. Should the first eighth note be played *portamento*, but the second eighth note should be played *portamento*. Others say that the first eighth note is to be played *portamento*, but separated from the quarter notes that follow. Is it purely a matter of opinion, or should it be played as it is written in the Czerny edition?

I think that Czerny is a good authority for Bach's works? —R. D. P.

A. 1. All of the interpretations you mention can be found in various editions, but you can not go far wrong in following any one of them. I have no preference as to whether you play the C-Minor Fugue in the sixteenth notes *legato* and the eighth notes *portamento*, or non-*legato*; and I should like your opinion as to what things might be required in such an examination.

I have studied music about eight years and am taking harmony as well as piano at the present time. I also plan to include theory and composition some day. Do you believe that a state examination would be likely to include the playing of certain compositions by such composers as Bach, Mozart, Haydn, and so on? I hope you will be able to answer my question, as I wish to be prepared for the eventuality both for myself and for some of my more advanced students.

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PADEREWSKI'S MILLION DOLLAR HANDS

BRUNO WALTER, the noted conductor, in his autobiography, "Theme and Variations," has described a painful medical experience which is sufficiently. His experience should be a warning and a lesson for many musicians, particularly conductors and instrumentalists.

Bruno Walter's Arm Paralyzed

At one time in his career, Walter was attacked by an arm ailment which caused him a great deal of anxiety. Medical science called it a professional cramp, but it looked decidedly like incipient paralysis. The rheumatic-neuralgic pain became so violent that he could no longer use his right arm for conducting or piano playing. He went from one prominent doctor to another. Each one examined him for the presence of psychogenic elements in his malady. He submitted to any number of treatments, from mud baths to magnetism, and finally decided to call on Professor Sigmund Freud in Vienna.

Freud sent him to Sicily with the instruction not to think of his affliction. Neither Sicily nor the warmer Riviera produced any change for the better. When Walter returned to Vienna, Freud advised him to consult "But I can't move my arm," objected Walter. "Try it at any rate," suggested Freud. "And what if I should have to stop?" inquired the patient. "You won't have to stop," replied the professor. So Walter did a little conducting with his right arm. There were times when, lost in the music, he forgot his arm. At other periods the results were discouraging. While experimenting the weakness of his arm, without impairing the musical effect; and thus, by dint of much effort and confidence, by learning and forgetting, he finally succeeded in finding his way back to his professional work.

Bruno Walter's description of this painful ailment—

Since we have no authentic interpretative markings by Bach himself, the personal opinions are quite large. This presents a great problem to every performer. My advice to any student would be to study various editions of each composition he is playing, and to listen carefully to the performances of various artists, on phonograph recordings as well as in actual performances.

I might add just one suggestion. Bach's compositions were written for the harpsichord or clavier, and on both of these instruments the tone holds over a bit, with the result that the sound is never as clean and crisp as it is on the modern piano. Therefore, in playing Bach, one should not make the staccato as short as he does in the works of most other composers of a later period.

2. Of the various popular editions of Bach, Czerny is widely used. I do think, however, that he is not too dependable an authority. There are numerous errors, as well as questionable markings in his work. Many musicians therefore prefer the Mugellini edition for both note accuracy and authoritative interpretative markings. Mugellini has obviously studied the Bach manuscripts thoroughly, and has made a fine approach to the Bach style.

(Continued on Page 132)

Look Out For Your Hands!

Neuritis, Neuralgia, and Temporary Paralysis Must be Watched

by Waldemar Schweisheimer, M.D.

Neuritis of the right arm—very clear and instructive. However, the combining of the diagnosis with mental processes and psychical conditions seems highly doubtful. Such a remark contrary to the authority of Freud, the armist. Disorders in the sensation of the skin showed that the part of the nerve plexus particularly involved was the *nervus ulnaris*, which sends its branches to the outside (little finger side) of the arm and hand. When the arm was raised to the wheel, the coat was stretched across the armpit like a wooden board, and a high degree of pressure was exerted on the plexus. No stretching of the coat was present while the arm was hanging down or was elevated to the height necessary to play the piano.

Fortunately, the pianist abstained from using his coat during the second part of the trip. Every attempt at wearing it in the hotel was followed by immediate pain, and he was compelled to hang the right sleeve over his shoulder.

From that time on the pianist could not wear anything which put the slightest pressure on the *plexus brachialis*. All his various garments had to be cut out at the sensitive spot. They had to be made to measure, with ample space under the right armpit, or if bought ready-made, they had to be adapted by a tailor to his personal needs. The slightest attempt to wear a shirt or coat which was not sufficiently wide brought a recurrence of the pain; and an ominous numbness of the right arm and the lateral part of the hand warned of a beginning paralysis. Other kinds of "travels" was scarcely beneficial. (Continued on Page 120)

was nearly gone, but he could hardly move his right arm and

Bruno Walter's description of this painful ailment—

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(Continued on Page 132)

OSIPP GABRILOVITCH

IGNACE JAN PADEREWSKI

BRUNO WALTER

BRUNO WALTER

BRUNO WALTER

BRUNO WALTER

BRUNO WALTER

BRUNO WALTER

BRUNO WALTER

BRUNO WALTER

BRUNO WALTER

BRUNO WALTER

BRUNO WALTER



A TYPICAL HIGH SCHOOL OPERATIC PRODUCTION
Scene from Arthur A. Penn's "Don Alonso's Treasure," as given by the
Jefferson High School (A. H. Muth, Conductor), at Rochester, New York.

Why Not Go In for Amateur Opera?

There's "No End" of Fun Over the Footlights

by Edward Dickinson

THE so-called little theater in America takes its name from the fact that the plays presented are offered on a small stage in a small auditorium. These little theater groups, organizations, clubs, or call them what you will, have attained a popularity in America that has won for them as a whole the flattering name of "Little Theater Movement." Thousands of people love to act, and most of them, without training, obtain a little instruction. Observing these two facts, one can say emphatically that there is a place for opera in the little theater movement; and for the moment call this place amateur opera.

Opera is more attractive than is a play without music. It adds the lure of music to a spectacle. Having this lure, opera can be more fun to produce than is the spoken drama. To this, add the fact mentioned above, that most amateur singers have had more training than have amateur actors. Therefore, with discretion in the choice of opera to be presented, there is less possibility of murdering the show than there is of badly mutilating a spoken play. With singers and instrumentalists of slightly above ordinary ability there is greater possibility of having a successful production of Puccini's "La Bohème" than there is of "Hamlet," although the latter may have actors of far higher ability.

In choosing an opera for amateur or little theater production the first consideration should be the ability of the artists. Every amateur actor seems to consider himself a Booth or a Helena Modjeska; but amateur singers seem less likely to think of themselves as Caruso or Nordica.

The director and conductor in amateur opera should be the same person, and he or she should know enough about the transposition and composition to make arrangements of the music to be performed. These arrangements must bring the music within the performing capabilities of the musicians under his guidance. It may even be necessary for him to compose whole passages, when the original composition does not lend itself to the needed simplification. After all, it isn't everyone who can make a transcription equal to Liszt's "Rigoletto Transcription" and if the needed transcrip-

tion cannot be made, it is better to fake a new melody. Probably of all operas, those of Verdi, excepting "Otello," "Aida," and "Falstaff," can be given by amateurs. "La Traviata" is unquestionably the easiest to produce as regards stage sets. Light opera, of course, can be done by amateurs, though the Gilbert and Sullivan scores have been overworked. "The Chimes of Normandy" has been overworked, too, but I do recall an unusually satisfactory performance of this by a high school glee club, in which the little girl who sang *Serpolette* was remarkably good.

Stage setting is a major consideration, for opera is pageant. Many great operatic scenes cannot be staged by amateurs. Others, however, can be done most satis-

factorily with cyclorama curtains which are in the reach of almost every little theater. From the standpoint of simplicity of stage setting, the following may be suggested: "Secret of Suzanne," "La Traviata," "La Bohème," "Madame Butterfly," "Jewels of the Madonna," "Werther," "Gianni Schicchi," "Maid as Mistress," "Don Pasquale," "Fra Diavolo," "Zaza," "Thais," "Linda di Chamounix," "Ariadne auf Naxos," "Princess Pat," "The Bohemian Girl," "The Elxir of Love," "Manon," "Martha," "The Chimes of Normandy," "Rigoletto," "At the Boat's Head," "Manon Lescaut," and "La Sonambula."

Of the operas above listed, "The Secret of Suzanne" and "Maid as Mistress" are decidedly comic, and they may be combined to make a very delightful evening's entertainment. (I saw the latter very well done by students of the Eastman School of Music's Opera Department a couple of years ago.) "The Secret of Suzanne" can also be used with "Don Pasquale," "The Elxir of Love," "Martha," or "Madame Butterfly" to make a much longer evening of music.

Out-of-door scenes in the operas named may be done effectively with cyclorama curtains, colored lights, potted plants, garden furniture, and portable fountain which may be rented from florists. Modernistic white wooden furniture, against green cyclorama curtains will produce a satisfactory garden scene. If a two-colored cyclorama be (Continued on Page 112)



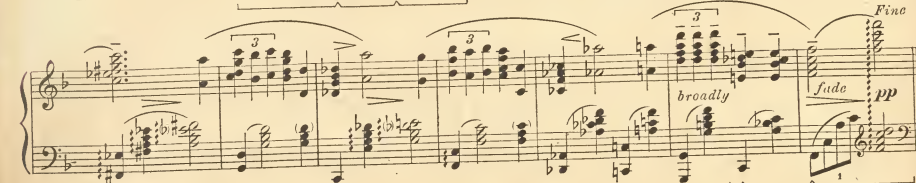
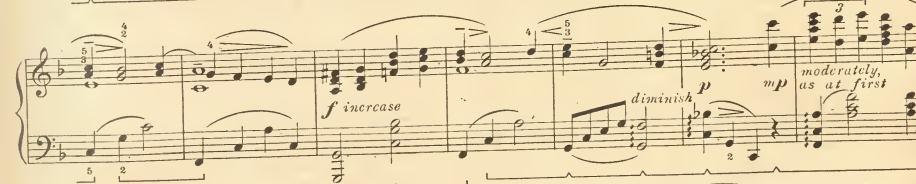
THE PERENNIAL GILBERT AND SULLIVAN
This charming composite picture of the leading characters in the Gilbert and Sullivan operas was sent to the Editor of ETUDE as a Christmas card in color by the former Manager of the D'Oyly Carte Opera Company of London.

AN OLD VALENTINE

There is the fragrance of romance about an old valentine, with its scarlet hearts, its cupids, and its lace paper, that takes one back to an age of Victorian gallantry. Mr. Federer has caught this in his charming *An Old Valentine*. Played with imagination and expression, the composition should be very effective. Grade 4.

RALPH FEDERER

Moderately ($\text{♩} = 54$)



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Freely, as if spoken

mf *increase*

diminish *mp* *p*

slowly and distinctly *mf* *f* *mp* *very slowly* *after* *blow* *mf* *ff* *D.C.* *ff*

LITTLE COMMANDER

MARCH

Washington's Birthday seems to call for a patriotic march that everyone can play. Mr. Hellard's snappy *Little Commander* fills the bill, and we know that thousands of teachers will make this the background for improvised rhythm bands, even if the instruments are all homemade from forks, goblets, pie plates, and what have you. Grade 24

ROBERT A. HELLARD

Tempo di Marcia

mf *f*

3 il basso sempre staccato

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ATUDE

mf *f*

TRIO

p *pf* *sempre staccato*

poco cresc. *f* *p*

ARABESQUE

Schumann was very fond of writing pieces in sets. Of his forty-four opus numbers for piano, thirty-two are in sets of assorted compositions. One set ("Album for the Young") includes forty-two short pieces. *Arabesque*, like the famous *Fantasy in C Major* and the Sonatas, was published by itself. It was written in 1835 when Schumann was twenty-six years old—a momentous year, marked by the death of his mother and his courtship of Clara Wieck. The composition is rarely played well because the first movement does not have that delicate, hushed effect which pianists like Busoni, Gabilowitch, and Gieseking gave to it. Grade 8.

R. SCHUMANN, Op. 18

Leggiero e con tenerezza (♩=152) (♩=132)

pp

Ped. simile

pp

p

rit.

a tempo

pp

pp

1 & 2

ETUDE

MINORE I

Poco meno mosso (♩=120)

mf

Ped. simile

p

senza Ped.

mf

Ped. simile

mf

espr.

a tempo

cresc.

ff

rit.

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* From here go back to the sign (§) and play second ending; then go to Minore II. ★ Go back to the sign (§) and play third ending; then go to Lento.

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Swiftly ($\text{♩} = 92$)

pp slowly

p

f

dim.

As at first

slightly retard

p

dim. and retard

pp slowly

distantly

ppp

ETUDE

COLOR MOODS

This very interesting "overhand" composition is readily achieved with careful practice. It is wholly atmospheric and must of course be played without any rigidity of arm or wrist. Grade 4.

EMILE J. SCHILLIO

Moderato assai ($\text{♩} = 48$)

mf

p

a tempo p

una corda

mp

mf

dim. e rall.

pp

Fine

tre corde

Più agitato

a tempo

poco rit.

f

sempre f

a tempo

poco rit.

p

D.C.

f allarg.

dim. e rall. molto

cresc. ed accel.

1/2 Ped.

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CANZONETTA

FROM VIOLIN CONCERTO IN D MAJOR

P. I. TSCHAIKOWSKY
Arr. by Henry Levine

Grade 4. Andante (♩ = 84)

The first system of the musical score for 'Canzonetta' is written for piano. It begins with a treble and bass staff. The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and dynamic markings like *p*, *molto espress.*, *pp*, *cresc.*, *f*, *mf*, *dim.*, *mp*, *p*, *poco rit.*, *f a tempo*, *pp*, *p*, *piu f*, and *f*. The system concludes with a double bar line.

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STUDE

The second system of the musical score continues the piece. It features the same piano arrangement with treble and bass staves. The notation includes complex passages with slurs, ties, and dynamic markings such as *mf*, *p*, *cresc.*, *piu f*, *pp*, *f*, *mf*, *dim.*, *mp*, *p*, *cresc.*, *pp*, *p*, *piu f*, *f*, *mf*, *dim.*, *mp*, *p*, *cresc.*, *pp*, *p*, *piu f*, and *f*. The system concludes with a double bar line.

FEBRUARY 1949

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SWEET THOUGHTS

O. SCHELDROP OBERG

Grade 3.

Moderato (♩=104)

espressivo
p

rit
pp
p con espressione
p

rit
p

mf
rit

D.C.

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KTUDE

ARABIAN NIGHTS

WILLIAM SCHER

Grade 3.

Moderato (♩=76)

mf

1st *Last*
Fine
sf
mp

sf
mp

D.C. al Fine

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MELODY OF LOVE

SECONDO

The vitality of a melody once absorbed by the public is one of the phenomena of music. *Melody of Love*, one of the most widely heard of all pieces for the piano, was written by a gifted German-born composer, Hans Engelmann, who lived in America from 1891 until his death in 1914. He is believed to have written, in all, over a thousand compositions. When he brought in his *Melody of Love* for publication, he had no idea that it would outstrip his other works in sales. It was "just another composition." Sometimes he would write five and six pieces a day.

H. ENGELMANN, Op. 600

Moderato e con espress. (♩ = 76)

The musical score for the second part of 'Melody of Love' is written for piano. It begins with a tempo marking of 'Moderato e con espress. (♩ = 76)'. The score is in 2/4 time and consists of two staves. The first staff starts with a 'p dolce' dynamic and features a melodic line with various ornaments and slurs. The second staff provides harmonic support with chords and moving lines. Dynamics include 'p', 'pp', 'p dolce cantando', 'mf', 'p', 'rit.', and 'pp Fino'. The piece concludes with a section marked 'Animato (♩ = 104)' and 'ff marcato', featuring a more rhythmic and energetic feel with triplets and sixteenth notes.

MELODY OF LOVE

PRIMO

H. ENGELMANN, Op. 600

Moderato e con espress. (♩ = 76)

The musical score for the first part of 'Melody of Love' is written for piano. It begins with a tempo marking of 'Moderato e con espress. (♩ = 76)'. The score is in 2/4 time and consists of two staves. The first staff starts with a 'p dolce' dynamic and features a melodic line with various ornaments and slurs. The second staff provides harmonic support with chords and moving lines. Dynamics include 'p', 'pp', 'p dolce cantando', 'mf', 'p', 'rit.', and 'pp Fino'. The piece concludes with a section marked 'Animato (♩ = 104)' and 'ff marcato', featuring a more rhythmic and energetic feel with triplets and sixteenth notes.

Maestoso

SECONDO

ff

p *quinto*

PRIMO

poco string. cresc.

ff

quasi Cad.

p

D.S.

THE SONG SPARROW

SECONDO

FRANCES TERRY

Animato (♩=100)

p

mf

cresc.

p

cresc.

p

mf

dim.

mp

Maestoso

PRIMO

ff

quinto

p

p

ff

poco cresc. e string.

ff

p *quasi Cad.*

D.S.

SECONDO

THE SONG SPARROW

PRIMO

FRANCES TERRY

Animato (♩=100)

p

mf

mf dim.

p

cresc.

mf dim.

p

cresc.

p

mf

dim.

mp

THE BEATITUDES

ALLANSON G.Y. BROWN

St. Matthew 5: 1-8

St. Matthew 5: 1-8

Recit. mf
And see-ing the mul-ti-tude, He went up in-to a moun-tain; and when He was set, His dis-ci-ples—

mf
came un-to Him; And He o-pen'd His mouth and taught them, say-ing: *Moderato mp* Bless-ed are the poor in spir - it,

cresc.
bless-ed are the poor in spir - it, for theirs is the king-dom, for theirs is the king dom of heav

en. Bless-ed are they that mourn, — bless-ed are they that mourn,

cresc.
for they shall be com-fort-ed, for they — shall be com-fort-ed, com fort-ed.

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ETUDE

mp
Bless-ed are the meek, for they shall in-her-it the earth.

p

mf *3*
Bless-ed are them-eek, for they shall in-her-it the earth. Bless-ed are they which do hun-ger and

mf

mp
thirst af-ter right-eous-ness, for they shall be fill-ed, for they shall be fill-

mp

p sostenuto
ed. Bless-ed are the mer-ci-ful, for they shall ob-tain

p

mp *cresc. rit.*
mer-cy. Bless-ed are the pure in heart, for they shall see God.

mp *cresc. rit. al. f.*

FEBRUARY 1949

GAYLE INGRAHAM SMITH

GAYLE INGRAHAM SMITH

Allegretto

VIOLIN

PIANO

mf *cresc.*

decresc. *mf* *cresc.*

Più lento

pp rit. *ff* *Fino*

a tempo *rall.* *P.C.*

accel. *er - an - do* *senza* *ril.* *D.C.*

MÉLODIE POÉTIQUE

Prepare { Sw. Salicional, Vox Celeste
Stopped Diapason, Tremolo
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Ch. Soft Flute 8'; Tremolo
Ped. Lieblich Gedeckt 16'
Ch. to Ped.

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CHARLES DEMOREST

MANUALS

PEDAL

Andante moderato

Ch. to Ped.

dim. e poco rit.

a tempo cresc.

Ch. Add Dul.

Ped. 42

Sw. Add Vn. Diap.

poco rit.

Ch. Add Cl.

Più mosso

Sw. Ob. & Trem. only

Ch. off Cl. & Dul.

Increase to 80 7651 322

Increase Sw.

Reduce Sw. to Ob. 8' & Trem. only

Sw. Sal. molto rit. e dim.

D.S.

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JOY RIDE

FRANCES M. LIGHT

Grade 1. Gaily ($\text{♩} = 60$)

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WALTZ FOR A LITTLE DOLL

EVERETT STEVENS

Grade 14. Slowly and smoothly ($\text{♩} = 54$)

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STUDE

CHINESE PIGTAIL DANCE

LEOPOLD W. ROVINGER

Grade 2. Lively ($\text{♩} = 104$)

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FAWNS AT PLAY

BENJAMIN FREDERICK RUNGEE

Grade 24.

Tempo di Valse (♩=60)

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ASTUDS

The Music Teachers National Association

(Continued from Page 78)

Presidents of Regional Organizations established under Article V shall, by reason of their office, become members of the Executive Committee during their presidential term of office.

This committee wishes further to recommend the adoption by the Executive Committee of the following aims, rules, and procedures as guides to all those involved in regional organizations:

1. Time of regional meetings, places for such meetings, and areas to be represented, may be decided by the regional organization in consultation with and subject to the approval of the Executive Committee.
2. State presidents in the areas concerned shall be asked to propose boundaries for Regional Organizations. When these boundaries are temporarily established and approved, an election of regional officers shall be held under MTNA auspices, all MTNA members in the area participating.
3. Officers elected shall be president, vice-president, secretary, treasurer.
4. These officers, when duly elected, together with state presidents from the region, will constitute the Regional Executive Committee.
5. The MTNA would look forward to a system of joint fees to be worked out between regional and National Executive Committees after regional organizations are completed.

This special committee further recommends:

1. That if these constitutional changes are made, and these aims and procedures adopted, such state organizations as are represented at this convention be notified in detail through the Council of State and Local Association Presidents.
2. That a search be made for funds to support this project in its initial stages.
3. That a budget be authorized to begin the project.

Respectfully submitted,
JOHN CROWDER
ROY UNDERWOOD
THEODORE M. PINNEY

Adopted, December 31, 1948

A second national meeting for the year will take the activities of the MTNA to San Francisco. This is a venture to the west, far exceeding anything the MTNA has ever undertaken. In 1896 a meeting was held in Denver and in 1933 in Lincoln, Nebraska. We look forward to many new friendships from this meeting. Plans are far beyond the discussion stage. Miss Caroline Irons, former President, and Mrs. Margaret O'Leary, President of the California Music Teachers Association are working with MTNA officers to develop an outstanding meeting. Headquarters will be at the Palace Hotel; dates are August 17-21, 1949.

At the Annual Business Meeting in Chicago, MTNA members elected Fleetwood A. Diefenthaler of Milwaukee, Wisconsin; Hugh Hodgson of Athens, Georgia; and Gustave Reese of New York City to three-year terms on the Executive Committee. At its final meeting the Executive Committee elected the following officers for the coming year:

President
Wilfred C. Bain, Bloomington, Indiana

Vice-President
Roy Underwood, East Lansing, Mich.

Secretary
Karl Kuersteiner, Tallahassee, Florida

Treasurer
Oscar Demmler, Pittsburgh, Pa.

Editor
Theodore M. Pinney, Pittsburgh, Pa.

As the Chicago meetings came to a close, filled as they were not only with the action which this report recounts but with important papers and discussions which will be brought to ETUDE readers in later articles, MTNA members and officers became more and more aware of the debt we owe to the retiring president, Dr. Raymond Kendall. In the very difficult times following the war his leadership, his enthusiastic interest in the United States, his ability to bring together into two existing meetings the best experience and thinking of musicians everywhere, and his willingness to undertake the early planning for the San Francisco meeting, all these and many other personal qualities have given his administration high significance in the long history of the Music Teachers National Association.

Music a Hobby in the Grass Roots

(Continued from Page 76)

may have every night in the week, but do not make any engagements for me on Thursday nights, for that's my band night!" she said. "I have never seen such a change as has come over him. His health has improved as well as his business, and he seems to have taken on new life, and I am so pleased that I don't want him to miss a meeting."

"He didn't take on new life; he simply revived his natural life that had been suppressed so many years, and this goes to show that one should not 'hide his talent under a bush' but put it to work for the benefit of mankind. This is the aim of our Brass Band Hobby Club. Always, we hope that our sounds will give

as much pleasure to our listeners as they do to us trying to make them.

"Yours truly,
"D. C. Monroe, Promoter."

There are probably a thousand communities with the population of Huntsville, Alabama. Little towns? Hah! There are some fifty million of our best citizens are living in the little towns of America, and some in the little town often has what is done in the little town often has far more to do with shaping our American civilization than what is done in our great urban centers. Mr. Monroe has his own part splendidly to present in his own way the power of music in practical, daily life.

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Musical Boston in the Gay Nineties

(Continued from Page 11)

sonority in obtaining a unified interpretation. Whiting's chief aim was the disclosing of musical content, but he could not resist an incisive Yankee humor as a medium of graphic illustration. "You are so absorbed in the next note to come that you neglect the one you are playing." Or "You could sacrifice speed to accuracy but be the gainer." Whiting's drastic comments and his almost unattainable standards might indeed be temporarily depressing, but their aftermath was inspiring as a revelation of basic musical

truth. His lessons brought a permanent realization of artistic probity. On returning to Boston, my shortcomings in the field of orchestration were palpable. Therefore to remedy these in some degree I studied with Chadwick at the New England Conservatory. It so happened that again Daniel Gregory Mason was a fellow-pupil. In after years I could appreciate the high degree of common sense Chadwick showed as a teacher. There are three stages in learning to orchestrate: first, acquiring a knowledge of the resources and limitations of the instruments; second, learning how to transcribe the musical material offered by piano pieces into a spontaneous and effective orchestral idiom; third, bringing this technical acquaintance into contact with the pupil's musical invention.

In his "Chronicles of My Musical Life" Rimsky-Korsakoff records his irritation at being told that his "Spanish Capriccio" was a "brilliantly composed piece." There is a world of difference in these two statements! Chadwick's class, including Mason and myself, had passed the first stage, but we were far from being prepared for inventing music in terms of the orchestra. During the entire winter we made transcription after transcription. Chadwick never prescribed a piece; it was the student's task to look them up. Schubert's Military Marches, preludes from "The Well-Tempered Clavier," anything that admitted relative freedom in terms of orchestral style, was eagerly sought and submitted. By the end of the term, the class was ready for

the third stage, if it had musical ideas worth developing. Chadwick was a keen teacher, with a brand of Yankee humor which was different from Whiting's, but equally efficient. He would detect infallibly a poor choice of instrument to express a given musical idea, or a failure to realize the most practical manner of adapting a piano figure to orchestral style. It was some years before Rimsky-Korsakoff had formulated the relative sonority of the orchestral groups, but Chadwick had made these facts his own through his experience as a composer. He gave the proper foundation; if a pupil had anything to say, he was at least equipped. To Joseph Lindon Smith, artist, I owe more than I can repay, and undoubtedly more than he realizes. Smith has a speciality, reproduction of archeological discoveries which he has pursued many

times to Egypt, to Cambodia, where he was the first to see the revelations of the palace of Angkor-Wat, and in fact, wherever the results would justify travel. He also has an avocation of staging outdoor plays or pageants.

In the fall of 1907 the Chicago Orchestra commissioned Smith to organize an evening of dance and pageant in aid of its pension fund. Having previously provided a musical background for plays at Smith's summer home in Dublin, New Hampshire, I was asked to compose orchestral music for a fantastic pantomime, "Jack Frost in Midwinter" for this occasion. At this time, to my knowledge, no American first-rate orchestra had made a practice of reading over pieces by inexperienced composers. Thus it was my good fortune to have the fine Chicago Orchestra as a sort of laboratory in which to test my somewhat experimental music. However, Smith's scenario abounded in coloristic suggestion which could not fall to evoke some response as to orchestral effect. The chief persons of the pantomime were a Moth, easily lending herself to dancing, and a Toad of sufficient proportions for Smith to crawl completely inside his body. As a grotesque comedian, Smith won merited success. The orchestral rehearsals with the inevitable repetitions of many passages to arrange the action constituted priceless lessons in orchestration. "Jack Frost" was repeated in New York and Boston. At the latter performance, Professor Walter R. Spalding, then head of the Harvard Music Department, happened to be in the audience, with the result that I was asked to teach at Harvard during Spalding's leave of absence. This began my connection with this university which lasted for thirty-two years. President Charles William Eliot of Harvard is alleged to have stated "For the first five years an instructor profits at the expense of his students." Assuredly, there is no education comparable to the grounding in fundamentals acquired through teaching. Even with a relative mastery of the basic facts in a subject, their adaptation to the varying intelligence and capacity for assimilation in the individual student becomes effective only with experience.

Supplementary Reading

In a college music department there are not only the text books to be carefully studied, but as in the case of history of music or "musical appreciation" a large amount of "collateral reading" biographies, studies of the music of composers, the "Oxford History of Music," Combarieu's "History of Music," and many similar volumes as significant for the teacher as for the student. It is obvious that the student could scarcely be expected to absorb Boscho's three volume "Life of Berlioz," or Newman's writings upon Wagner, but the instructor must familiarize himself with their contents, if his lectures are to possess any value. Consequently, "term time" was completely confined to amassing the necessary educational material. Whatever the drawbacks of the college teacher's salary in comparison with the master plumber or even the practiced carpenter, the summer vacation offers to the instructor a chance for absorption in self-expression in his chosen field that is denied to the man of business, the lawyer, and members of many other professions. Brahms once asserted that the most important element in composing was that of un-

disturbed concentration. Music evolves itself after long periods of reflection, of weighing the relative advantages of treatment, and the infinite adjustment of detail from the standpoint of logic. For such a purpose the collegiate summer vacation is admirably adapted.

During the first quarter of the twentieth century composers had scarcely turned with unanimity to "absolute music"; a mild degree of descriptive tendency lent itself to a reasonable use of orchestral color. But the symphony was not the inevitable outlet for constructive skill; the variation form (Elgar's "Enigma" variations or Tindley's "Istar") and more especially the suite, could indicate the scope of a composer's musical knowledge and his ability in treating them, without the risk of damaging comparison with the great symphonic works of the past. Since there was as yet no positive stigma attached to music "with a poetic basis," Stevenson's "A Child's Garden of Verses" seemed to present a picturesque background of suggestion for orchestral pieces, without involving the complexities of symphonic forms. Following Tchaikovsky, "Stevensonian" seemed an apt title for this small suite. It was first performed by Dr. Walter Damrosch (who made a few telling hints as to orchestral procedure) with a sympathetic penetration of its entirely unpretentious contents. In the course of a few years these pieces were kindly received in various musical centers, and even traveled as far as Birmingham, England. That this Stevensonian suite was indeed an inconspicuous beginning was obvious when one considers the vast field of weighty orchestral literature, but for its composer the "apprentice years" may be said to have come to an end, save that for the artist there is no conclusion, except with life itself, to the long road of accumulation of knowledge and endeavor through experience. For even a slight success multiplies manifold the responsibility for continued improvement.

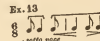
Words and Music—

(Continued from Page 75)

notes—a short note and a long note. I say "quite tentatively," for he begins on the off-beat. He then decides to put two of these pairs together into a longer unit:



This design is more definite, for it includes the strong line of the measure, with the second pair as pendant to the very first tentative pair at the beginning:



Naturally, this is all to be done very softly and delicately. Liking this second and larger design, he goes on to harmonize it; his creative faculty is stirred, takes hold, and leads him into the wonderfully logical and beautiful shorthand of the which follows. It should be played in the same fashion, the musical ideas leading the performer on as though he were composing.

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Look Out for Your Hands

(Continued from Page 85)

Dietary and short wave apparatus, massage, injection of nerve-stimulating substances, bathing cures, and so on—practically everything was done except psychoanalysis and nerve therapy, which he decidedly was not indicated. Upon wearing the new clothing, pain and numbness disappeared very slowly and gradually. Piano playing was possible without any pain, but even after many years, not the slightest pressure by any piece of clothing could be tolerated without immediate reaction in the form of pain or numbness in the arm or hand.

No reproach whatever can be made to Bruno Walter's doctors that they did not find the source of the evil—provided, of course, that actually some mechanical pressure was at the root of the evil. Medical handbooks as a rule do not mention this special pressure of clothes on nerves. There is no doubt, however, that many seemingly unexplained pains and nerve irritations of hands and arms of musicians find a simple, natural explanation in this way.

For some twenty years I have been aware of this possibility and I always was concerned when observing how tight some tail-coats of orchestral conductors are cut. Surely some of them had felt unpleasant nerve sensations in their hands and arms, which were undoubtedly caused by such unsuitable clothing—unsuitable for their activity, which compels them to raise their hands to about the same height as, or even higher than when driving a car.

Numberness of a Violinist's Hand

Another case illustrates this point. A violinist at a table, during a party in New York, confessed to pain in his left arm and a numbness in his hand which he had felt for about a week. He was astonished when I asked him about his coat, and he admitted that he was wearing an almost brand-new suit left to him by a friend who had recently died. Examination of the coat showed that it was too tight for him and that the arm pit, especially, was cut too tight. After an explanatory discussion, he abstained from wearing the suit, and a few months later the last traces of the painful condition had vanished entirely, never to return. All cases of nerve lesions have a very slow recovery.

Sometimes neuritis is caused by conditions having nothing to do with muscular activity. A pianist consulted his doctor because, after a long week of strenuous practicing, he felt pain in his right hand, and a strange fatigue and numbness in the hand to his fingers. He was extremely worried, having heard of similar cases that had turned out badly, such as that of Robert Schumann. He saw the end of his career and awaited the verdict of the doctor in a state bordering close to a nervous breakdown. However, there was no connection between the neuritis in the hand with the overstrain or false technique. The young musician, on Sunday (the previous day), had played golf in the country club had pressed hard against the palm of his hand, resulting in consecutive pain and numbness. Short wave treatment proved pleasant and helpful. It was

imperative, of course, that he abstain from playing golf. It was several months, however, before all unpleasant sensations disappeared.

The string player watches over his hands with the concern of a virtuoso. "And well he might," says Bruno Taubman. He knew of one fiddler who lost a year's work because he injured a finger of his left hand, and it required two operations to enable him to resume his work. He was a conductor and violinist, and chestal players are susceptible to occupational ailments. Taubman says correctly that one of the most serious is neuritis in the arm, wrist, or hand. This sometimes causes them months of idleness.

Neuritis and Neuralgia

We call neuritis a condition resulting from inflammation of the nerve and refer to neuralgia as a lesser degree of the same condition. In neuralgia, pain is the predominating feature (from the Greek *algos*=pain) while neuritis includes, along with the pain, weakness of the muscles, muscular cramps, or paresis of definite muscular groups. Each muscle is supplied with a nerve which contains both motor and sensory fibers. The motor fibers transmit effort or motor impulses from the central nervous system (brain and spinal cord) to each individual muscle fiber, the result of which is a motor response or contraction of the muscle. The sensory fibers convey to the central nervous system afferent or sensory impulses which originate within the muscle as a result of its contraction. The skin is innervated by sensory fibers which carry an impulse along the nerve to the cortex of the brain.

The nerves of the arm and the hand originate from the *brachial plexus*, it is a well known fact that care has to be taken in the use of crutches and in applying splints, so that undue pressure is not made on the arm pit, lest crutch palsy result. The *brachial plexus* comes from the spinal cord and in its further course is divided into branches which extend to the various parts of the forearm, hand, and fingertips. Some branches frequently diseased are the ulnar nerve, the median nerve, and the radial nerve. Dependent on which nerve branch is diseased, we can draw a conclusion as to what part of the *brachial plexus* in the arm pit has been injured.

Toscanini and Paderewski

The causes of neuritis are many and include exposure to cold and wet, infectious diseases, chemicals and infections, nutritional deficiencies, pathological changes in the local blood vessels, compression, and other mechanical traumas. It is most important that in every case the cause be clearly recognized, for only then will treatment be successful. Friedlind Wagner, granddaughter of Richard Wagner, tells us of Maestro Toscanini's violent attack of neuritis in Bayreuth in 1931. It was the anniversary of Siegfried Wagner's death and two meandering concerts were planned. Toscanini, who had chosen the Bayreuth orchestra, half mad with the pain of neuritis in his right arm, and had been conducting by supporting the arm with his other hand and until he felt about the right arm and used his left arm altogether. It is conjecture—conjecture only—to assume that the Maestro was made invalid by a light case or something like that—but by no means an impossibility or even improbability.

Ignace Jan Paderewski suffered a lasting neuritis in his right hand after he had played on a piano the action of which he believed was too hard for his hand. He continued to play, despite the warning of his doctors. Hot water, massage, electricity were of no avail. Paderewski was compelled to renounce the piano entirely for four years—a fate almost worse than death for a virtuoso. Slowly, the condition improved, but one finger remained for over thirty years weaker than the others. Paderewski stated, "No one, not even the best physicians, seemed to know exactly what my trouble was with my fourth finger." However, during the four years of compulsory abstinence from playing, his arm and fingers got better.

Ossip Gabrilowitsch

Clara Clemens (Mark Twain's daughter), wife of the pianist, Ossip Gabrilowitsch, related that he worked "with such excessive zeal" on the more difficult technical passages in the Tchaikovsky Concerto that he strained his left arm. This meant a catastrophe for the young pianist, for he was forced to cancel the brilliant engagement with Hans Richter in London and nurse his arm for many weeks. It is rare that normal technical practicing, even for many hours, ever produces a neuritis. Couldn't it have been that the young pianist had bought a new suit for his planned London concert, and that it was too tight for him? Gabrilowitsch throughout his entire life never entirely recovered from this neuritic condition. He tried all kinds of cures both in America and Europe, including several visits to Bad Gastein in Austria, but with little success. Finally, both Toscanini and Ruberman recommended a physician in Italy who cured obstinate types of neuritis. Gabrilowitsch went to Dr. Rinaldi, who lived in a small town Le Piazze, not far from Florence, but the cure was a failure and his arm was no better.

When the exact site of a neuritic injury has been discovered, prognosis is more hopeful. Theodore Leschetitzky, the famous pianist and still more famous teacher of leading pianists, during a fight with a comrade in Vienna was grievously wounded in the right arm. He had given him in Vienna resulted only in congestion of the muscles. Finally he went to Gräfenberg in Silesia to consult the celebrated hydrotherapist, Vincenz Preisnitz, whose method of curing with cold water was a sensation of that period. He had to stay with Preisnitz for five months before he was cured. During his treatment at Gräfenberg Leschetitzky had not been idle. Unable to use his right arm, he had as a pastime composed a number of pieces for the left hand alone. Among these, a fantasy on "Lucia di Lammermoor" became very popular.

It decidedly would be a grave error and an unfounded exaggeration to connect all such disorders of the nerves of musicians' arms and hands with tight clothes. In every instance an exact diagnosis has to be made, in order to discover the origin of the neuritis or neuralgia and the weakness or paresis of the muscles. But the knowledge that tight clothes are able to produce such distressing conditions in musicians, is by no means common, and remarks are intended to draw the attention of both patients and physicians to such possibilities. There is no doubt that the relationship is much more frequent than is generally believed.

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The Salvation Army Band

(Continued from Page 81)

stimulating devices toward creative effort yet encountered by this author. One can well imagine the profound effect it has upon budding young composers, encour-

aging them to further effort and often to an adequate formal study. Quite often, when only a small amount of correction and editing is necessary, the department will take this task upon itself.

All band music deemed suitable for publication by the Editorial Department is played for the Music Editorial Board by the International Staff Band. The board members come from every walk of

Salvation Army life. Some are administrative officers high in the Army's command. Others are corps officers with an understanding of the musical needs of the rank and file members of the organization. Still others are soldiers with a deep knowledge of the technological and psychological implications inherent to all music composition. The Editorial Board is the court of final authority concerning

published music for Army bands. That it has done its work wisely and well is evident to the careful student of Army band music.

Salvation Army band music is published in three divisions or journals. The most important of these is the *Festival Series Journal*. This journal includes band works of major importance and of more than ordinary length. Its use is restricted by regulation to music festivals, concerts, and other events of a solely musical nature. Overtures, suites, meditations, tone pictures, arranged transcriptions from the standard orchestral literature, instrumental solos and ensembles with band accompaniment, and arranged versions of classic sacred music make up its pages. The Journal now contains some two hundred fifty numbers. As is so with all of the published band music of the Army, a full score is provided for each number. In connection with the full score, there is a printed guide containing suggestions pertinent to the interpretation of each number. This is an educational procedure that many of our American publishers could adopt to the better performance of their publications.

An International Aspect

The Ordinary Series Band Journal provides a great wealth of band music in every conceivable style for Salvation Army band use. Literally hundreds of composers have contributed to its pages. It is in this journal that the international aspect of Army music becomes apparent both to the eye and the ear. The journal now runs to some two hundred fifty numbers, and from Number 400 on, there is a general excellence of composition that becomes all the more astounding when one realizes that many composers represented. Of particular interest are the marches published in this series. I had not previously known that there could be so many superior march compositions published under one heading. I hope that at some future date the Salvation Army may be prevailed upon to make these marches available to the general musical world. In so doing, they would make a unique contribution to the field of band music. Other than marches, this journal contains much the same type of music to be found in the *Festival Series*, except that the works are much shorter in length.

One of the newest publications of the Editorial Department is called "The Second Series Band Journals." Works in this series are for a reduced brass band instrumentation. This makes them better fitted for use in the primary bands. An examination of the full scores for this series shows the same general excellence of work that is so typical of all Army music. It contains the same type of music to be found in the other journals, but the arrangements are much easier, and the tessitura for the treble brass is not in such a high range. At this writing there are four hundred and fifty numbers in this series.

The basic book used by all Salvation Army bands is the "Band Book for Congregational Singing." This book contains more than five hundred arrangements of hymns, gospel songs, folk tunes, and national airs. No tribute arrangements there, but rather, arrangements that are models of construction, excellently harmonized, filled with contrapuntal writing, and containing many of those uncommon touches that show the work of a master teacher. One of the most aesthetically satisfying

experiences that this author has ever had was to hear some of the great hymns arranged in this book. The hymns played by the Chicago Staff Band. To hear such tunes as *Mary, Mary*, *Lancelotti*, *Hyfrydd*, and others played by the superior Army band is to become increasingly aware of the power of genuinely religious music when sublime artistic heights are reached in its interpretation. The wide acceptance that this book has in other parts of the world is evidence of the fact that Salvation Army musical circles should be the occasion for much head shaking and soul searching activity on the part of our American publishers. Given us nothing that has, in this field, given us nothing that begins to compare with the Army publications.

Early during the formative period of the Army band, the need was seen for a national instruction book containing scales, arpeggios, rhythmic patterns, and some theoretical instruction. The answer, as found by the Editorial Department, was the publication in the early 1900s of a truly astonishing set of drill books called "The Salvation Army Tutors." These are published for the separate instrumentation of the brass band, and may be used either singly or as a union exercise book. The early publication of the book found it years ahead of its time. Indeed, although the language used for explanation is quite archaic, and although there is constant reference to the English crochets, breeze, semi-quavers, and the like, the book is modern and up to date in every respect, both in its approach to the problem of union instruction, and in the educational procedures used in making its material clear. Its use over a long period of time as a basic instruction book for the Young People's bands of the Army must be the answer to the virtuous technical progress found in so many of the Senior bands.

American Publications

In recent years, and by permission of the Editorial Department, other countries than England have become interested in the publication of music for Salvation Army bands. Leading in this movement are Australia and the United States. In this country band music is published by the Army headquarters in San Francisco, Chicago and New York. The same rules and regulation concerning publication that are observed in England are observed wherever Army band music is published. It is the opinion of this author that the best Army band music in this country is that published by the New York headquarters. Captain Richard Holz, the editor, with the able technical assistance of Erik Lelzden (a frequent contributor to the Army journals) has produced a remarkable series of band works called "Band Music for Evangelism." The compositions of the young American Salvationists to be found in this series are typically American in construction and idiom. The scoring is for a reduced brass band instrumentation; 1st and 2nd cornets, 1st and 2nd Eb alto, 1st and 2nd tenors (trumpets), Euphonium, and Eb and BBb tubas. A full score is available.

Mention should be made of two other ventures sponsored by the Salvation Army in the interest of better religious music. One of these is the issuing of phonograph records under the Army's trademark (Regal Records) and made by the top-flight bands of the Army. There are some one hundred recordings now available to Salvation Army musicians. These recordings are made by modern electrical processes, and repro-

duce the tone of the brass band euphonically. As the recordings are just under the general supervision of the Music Staff Editorial Department, the interrelationships are usually quite faithful to the composer's original intentions. The use of this library for study purposes is extraordinary, and it is expected that the release of will continue until there is a record of the work of all of the great band leaders published by the Army.

The other venture concerns the summer music camps sponsored by the Army in the interest of better bands. As this is peculiarly an American project, it can easily be studied by educators who may be interested in Salvation Army music. The camps have been held annually since 1919, and in 1947 these camps were attended by nearly five thousand young Army instrumentalists. The camps are generally held over a two-week period, and the instruction is of the highest caliber. Many musicians of prominence in the field of school music have taught at Army camps. Instruction includes courses in theory, ear training and sight-singing, keyboard harmony, composition, and conducting, as well as classes in applied music and band training. There is, in the camps, no work comparable to this presently being carried on by any other religious organization.

Another endeavor, sponsored by the Music Editorial Department in London, is a series of correspondence courses for the training of bandmasters. While these courses have the same weaknesses to be found in any correspondence course, and while they are not generally in use where an adequate formal training is available, they do provide the Army bandmaster with a means of continuing his education. The courses are so arranged that they may be obtained with little or no educational outline that has practicality. Again it seems that work in Army is the only religious organization to provide this type of training for its leaders in the field of music.

The Salvation Army also has a series of instruction leaflets for St. John's England, where instruments are used in order for Salvation Army bands in the world. As is the case with all music published by the Army, these leaflets have not had wide acceptance in America. They may be due to the fact that the instruments are sold to the St. John's England, and are not easily adaptable to the standard pitch used in America.

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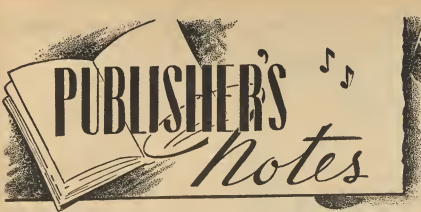
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THE ETUDE COVER THIS MONTH—The remarkable cover of ETUDE for February, "The Hands of Marcel Dupré," was made especially for this publication by the well-known artist, Philadelphia firm, W. H. Hood, Studios, Inc. The hands are those of the master, who is considered the greatest living pianist, and consider the greatest living pianist, the console is that of the colossal organ of the John Wanamaker store in Philadelphia. Those who desire to have a duplicate of this organ may secure it by writing to John Wanamaker, on Chestnut Street, Philadelphia. While the organ in the Convention Hall at Atlantic City is said to have more pipe, the organ of the Wanamaker store is considered to be the largest concert organ in regular daily use in the world, and it is also one of the finest of all existing organs. In his recent tour of America, Maitre Dupré was persuaded by Dr. Alexander McCurdy to sit for this unusual and striking picture. Dr. McCurdy has an interview with him in this issue.

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Questions and Answers

(Continued from Page 84)

More About Schubert's "Ninth Symphony"

Some months ago a reader sent me this question: "Did Schubert write nine symphonies, or only eight? And if he wrote nine, where is the missing one?" Within a week of the time the answer was published in the October (1948) ETUDE, I received five letters expressing the writers' individual opinions in the matter. Since there seemed to be considerable confusion, I wrote to four well-known musicologists (one in New York, one in Boston, the third in Chicago, and the fourth in California), asking them for information. Two of them, Julius Gold of Beverly Hills, and Catherine Keyes Miller of Columbia University Music Library, replied. Since then still another well-known musician in Texas has taken the trouble to write me, giving his own opinion as based on two books that he took the trouble to examine. One of these books is by John Knowler Paine, Theodore Thomas, and Karl Klausen; the other is by Percy Goetschius. The authors of the first book state that the year 1824 in Schubert's life was marked chiefly by piano compositions, including two sonatas. "There was also a string quartet, and the celebrated octet for strings and wood. . . . This activity in sonata form seems to have culminated the next year in the Ninth Symphony, which was almost surely finished about August 1825, but which has quite disappeared from sight."

Dr. Percy Goetschius is quoted from "Masters of the Symphony" as follows: ". . . a supposable Ninth Symphony presents a puzzling problem to historians; possibly it never existed, though history persists in mentioning and numbering it." C. R. Bishop, of Glendale, California, writes: "The fact remains that to date there are but eight extant Schubert symphonies. . . . The confusion in numerical order is due to the way in which Schubert's publishers, Breitkopf and Härtel, numbered the symphonies." Julius Gold, of Beverly Hills, writes a

comprehensive note, and his findings and judgment are also agreed with in a letter received from Catherine Keyes Miller. A part of Mr. Gold's "Note" follows, and from this point on we leave the matter to our readers—and to possible future musicological discovery.

"Included in the canon of Schubert's works are eight universally recognized symphonies. But there is a slight inconsistency in the standard chronological and numerical classification of them. Here follows the accepted tabulation . . . and with the added entry of a ninth symphony presumably composed by Schubert in 1825.

No. 1	1813	D major
No. 2	1815	B-flat major
No. 3	1815	D minor ("Tragic")
No. 4	1816	C minor
No. 5	1816	B-flat major
No. 6	1818	C major
No. 7	1828	C major
No. 8	1822	B minor ("Unfinished")
No. 9	1825	"(Gasteln)"

"It is believed by some that Schubert wrote a symphony known as the 'Gasteln'; but the work, if such there was, has vanished mysteriously. At any rate no trace of it has yet been found. This, no doubt, is the 'Ninth Symphony' referred to by your original correspondent.

"Schubert has long contemplated writing a 'Grand Symphony,' and it is believed he composed a work of lofty dimensions called the 'Gasteln' during his stay at Gasteln in the mountains of East Tyrol. This was in 1825. The key of the work is not known. Sir George Grove discussed the evidence for the existence of this symphony in a letter to the London Athenaeum of November 19, 1881, but there are critics who think the sum of Grove's arguments inconclusive."

I am immensely grateful to all the people who took so much trouble to help me to get this matter straightened out, and I hereby thank them all. —K. G.

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Toy Soldiers have started! (Line forms this way, please.)
The Sugarplum Fairy, so graceful and airy!
And Russians are dancing, their boots like hooves
prancing.
Now what is this music, so languid and lazy?
Arabian dancers with veils soft and hazy!
But here come the flutes, they're hopping like mad!
Shrill as a whistle and fully as glad.
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(They had to be neighbors 'cause they weren't near Mother—)
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But Spooty was wise and he built his of bricks!
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These pieces go with it, I don't have to tell.
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Under the roots of a great big oak tree,
Lived four little rabbits and Mother Bunny.
'I'm going to the market,' said Mama, one day,
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But not to McGregor's, they'll hurt you, you
know!
With that she got ready and donned her chapeau.
Flopsy and Mopsy and Cottontail, too,
Behaved like all good little bunnies should do.
But Peter, the young, irresponsible son,
Hopped to McGregor's and nibbled upon
Some lettuce and cabbage and what-have-you not,
And in the confusion, he almost got shot.
But the ending is happy, the melodies too.
As piano material I recommend—do
Buy this booklet, you'll like it, I know.
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CINDERELLA

by P. I. Tchaikovsky

arr. by Ada Richter

Twinkle your toes and dance and dance,
But watch old Father Time advance,
'Cause at twelve o'clock the silks turn to tatters;
And what was a glorious dream is in shatters.
Now you know the rest of the story well,
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Causing a race . . . but the hachet was sharp!
Down crashed the Giant—never to be
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